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A

HAND-BOOK

OF

Hindu Mythology and Philosophy,

WITH SOME

BIOGRAPHICAL NOTICES.

BY

REV. W. MUNRO TAYLOR,

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Second Edition.

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MADRAS:
HIGGINBOTHAM AND CO.,
1870.

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PRINTED AT THE ASYLUM PRESS, MOUNT ROAD, BY WILLIAM THOMAS.

THE first small edition, published by Subscription, having been soon exhausted, and calls coming in, MESSRS. HIGGINBOTHAM and Co., were induced to undertake a second, and somewhat enlarged edition. In anticipation of an extended circulation, the Author wished to shut out any such epithet as—provincial.

The grand outlines of the first edition relate to the whole of India; and the embodying, in this one, a considerable number of northern terms, little known, or used in the South, forms a fair counterbalance to the more strictly southern matter. Further improvement, is possible; but not within the present assigned limits. An addition of twenty pages was liberally conceded; and those, who may be able to compare both editions, will probably admit that the concession was judicious.

MADRAS,
August 1870.

PREFACE

(TO THE FIRST EDITION.)

THE issue of this little book, without expectation of pecuniary gain, or pretension to literary honor, may require some explanation; which, to be satisfactory, should be full. On one common-place topic—the request of friends, the matter is exiguous. Many years since, and soon after the complete issue of Rottler's Dictionary, revised for the greater part by the author, some of the Tinnevelly Missionaries caused a suggestion to be conveyed to him, that he would do well to take in hand a work like the present; as much required. The suggestion happening to tally with a floating idea in his own mind, was regarded as an index to point out his way; whenever leisure, and inclination might serve. At a somewhat earlier time, the late Rev. J. Ridsdale had directed his attention to manuscripts at the then College of Fort St. George; connected with a far-seeing remark as to the probable contents; in which he was not wholly mistaken. At a comparatively recent period, when actually at work on those manuscripts, with many others added to them, the Mecænas of the Catalogue, Walter Elliot, Esq., (then a Member of Council) expressed a wish that biographical notices of authors might be added; and a notice of *Sancarcáhárya* (as it appears in the Appendix) was drawn up, at his request, and presented to him, now some seven or eight years since. Other notices, so full as that one, were not contemplated. It was too truly

foreseen, that any hope of adding such notices to the Catalogue of Manuscripts would be frustrated; and the idea of blending those brief materials, with fuller mythological information, then arose. The subject pressed on the writer's mind continually; with the impression that nothing would be done, unless, at least, a beginning was made. It was made: the articles under A, and some of those under B, are five or more years old. To proceed steadily was impracticable; though an article was occasionally written. But when the larger work was done, then a fuller attention was directed to this concern; and it was carried on, until supposed to be, in the rough, completed. Another little work demanded a more prompt attention; and so it was not until going to the Press in the month of August last, that the work became sole and consecutive.

Although this little detail will show how the Hand-book came into being; yet it will not explain an impression on the author's own mind; long antecedent to any suggestion, or request. He may then be permitted to state that he came out to India very young in the secular employ of the Honorable East India Company; and soon after began to learn the Tamil language. Having, as a boy, acquired a taste for drawing the human figure, he amused himself with copying the grotesque figures sculptured on the pillars of native *mantapas;* and withal the Bengal Asiatic Researches attracted his attention. The result was his becoming almost a pupil of the great Sir William Jones; whose style he admired; and his *dicta* were received, as was the *ipse dixit* of an ancient sage. In April 1817, an arrangement was made with a friend, two years older than himself, to visit the seven pagodas, otherwise *Mámallapuram;* and while the senior, with a camera, was sketching the scenery, the junior was exploring and measuring the caves, drawing the superior sculptures, and copying the old Canarese inscriptions. A tone was given to his mind, by this visit, never perma-

nently altered. Other books were procured; and read with avidity; and being all of one school, the probability was, that, had he continued in the service of the East India Company, he might have followed in the wake of many of their superior servants: though probably not going quite so far as did some of them. But his mind was darkened and troubled on another, and more important subject; the happy issue of further enquiry was to open his eyes there; and when the scales had fallen off, he then saw that his views of the Hindu mythology were unsound. The result of previous study was to preserve a medium. While he could not approve the ritual of idolatry, he would not caricature, and then vituperate it, on the ground of his own misrepresentation. The reader may perceive traces of this state of judgment in the ensuing pages; and it is best not to leave him to mistake the cause.

The great aim of Sir W. Jones was to adorn, polish, and give as much as possible a Grecian contour, and classic air to Hinduism. Even his orthography of Asiatic words (which the author studied, and followed) gave indications of like design. In those years, Greece and the Greeks stood higher in public estimation than they do now. His school followed his example. Colonel Moor, of Bombay, published a quarto embellished with fine outline engravings, got up in London to order, on Grecian proportions, and with Grecian contour; which are, many of them, not strictly Hindu. The finest figure in the book was that of the chariot of the sun: copied not from anything genuinely Hindu; but from a molten cast made in London by order of the Court of Directors—grounded on the figure of Apollo—and presented to the Hindu College at Benares. Colonel Vans Kennedy, also of Bombay, who happened to meet with a monothestic *Saiva* Pundit, while he demolished much of the Grecian structure, and taxed Sir W. Jones with not fully understanding what he wrote about, yet betrays the prevailing tendency in

copiously larding his Introduction with Greek quotations; culled at second-hand; and chiefly from Cudworth's Intellectual system. His fierce, vituperative spirit in favor of Hinduism, and adverse to Christianity, was worse than the like matters, in Colonel Moor's book,* and damaged the value of his work; which, where he simply translated, is very valuable. Had the plan of this work allowed of quotation, he would have been often quoted.

This latter writer expected to get high Staff employ by his *Saivite* lucubrations; and died a soured, and disappointed man. Sir W. Jones had no such interested views. Not only did his position place him above them; but his own spirit was of a more generous, and independent kind. What he was, when in England, the preface to Richardson's edition of Meninski's Dictionary shows; but that sceptical turn did not prevent him from carefully reading through the Hebrew scriptures, in our authorized version, and recording his high opinion of its history, and poetry. Lord Teignmouth made the most of the testimony. Sir David Brewster published also a prayer of Sir W. Jones; being that of a pure theist, ignoring any Mediator. A few faint, and half-hearted remarks as to the best mode of introducing Christianity to the natives of this country, also emanated from Sir W. Jones. Against the whole of this, is to be placed his enthusiastic praise of Mahomet—his careful and tasteful varnish of Hindu deities; and his Hymns addressed to those deities. His high position—his fame for Asiatic learning; his independence, as a Judge; the appearance of impartiality; and his really bearing no more enmity to Christianity than is born with, and is *natural* to every man—all combined to give him amazing influence among the servants, of the Honorable East India Company, of that, and a succeeding day. Other writers went far beyond him;

* I allude only to the original quarto edition of the Hindu Pantheon; I have *seen* the elegant 8vo. edition, Madras.

without possessing his elegance, or his dignity. The results were such as people might be induced to characterise variously; according to their prevailing tastes or sentiments.

Very recently an able *resumé*, by Dr. Mullens, was printed at Calcutta; and copied at Madras; the subject being an Act rescinding two odious regulations, one of the Minto Government at Calcutta, and the other of the junior Minto Government at Madras. In that able paper the conduct of the Civil, and other Servants of the Company is stated; but not accounted for; and it therein appears unaccountable. The filling in required would be something of the kind above intimated. Young men, before Haileybury was formed—disciples of Voltaire—imperfectly educated—glad to shake off the shackles of home-opinion—pleased with novelty; and taught to admire the religion synchronizing, and symbolizing as supposed with the religion of the heroes of Homer; and with the heroes of Thermopylæ, of Salamis, and of Marathon; and in a war-fraught period too—would be prepared to go far, and did go far; although that some among them went so *very* far is still matter of surprize. The profound dissembling sycophancy of salaried, and cringing natives; and the blandishments of troops of temple *dāsis* had their measure of influence; but the main cause was still this—the sources of knowledge were poisoned at their fountain head; and—if I may so express myself—tincture of hyoscyamus was mingled with what they deemed to be the waters of Helicon.

The Author's opinion—as may appear in detail—is, that the sources of Hindu mythology are anterior to historical Greece; and that, when there are coincidences in fabulous ages, Greece derived from an Asiatic source. For Grecian, let it, for a moment, be supposed that we may say—Assyrian or Babylonian; mingling, subsequently with Hebraistic, and (on the *Saiva* side) with Egyptian dogmas; and then, we might guess again perhaps to less effectual purpose. India gave not the system birth. The Brahmans are not aborigi-

nally autochthónès, sons of the soil; and the Hindu mythology is nothing apart from the Brahmans.

One author has not yet been mentioned; and that is Coleman on the Hindu Mythology. A cursory inspection of his book was made some years since; without leisure, and without inclination to make it more minute, or careful. The plates appeared to be copied from the grotesque wooden, and lacquered figures made in this country, and sent home as toys for children; under the name of Hindu idols. The letter-press for its matter did not command esteem. It was supposed to emanate from Bengal.

Madras "always behind"—"always benighted," published several useful philologieal works; but did not touch on the Hindu mythology. An anonymous pamphlet by a Madras Officer, I believe to be the sole* exception. Calcutta began, Bombay echoed, and re-echoed: Madras was silent; content to be *enlightened* from the other Presidencies. The present is supposed to be the first *original*† effort of the kind on this subject at Madras. Not only so; but it rests on another basis. The writer, of course, neither ignores Christianity; nor treats it with avowed, and flippant, or flagrant contempt. He stands firm upon it, as on a rock; and thence he contemplates his subject; but not with a jaundiced eye, or through a distorted medium. The earlier part of this notice may explain the reason; to wit, that he was once in danger of erring on the wrong side: in danger only, for the borderline was never passed. It has been his aim to give to such as think with him a calm, trustworthy vade mecum; tending to caution against injudicious depreciation of the native religious systems; and to exhibit to others a series of details, intended at least to be impartial, and resting, as will be perhaps recognized, on proofs that cannot be overthrown.

* Unless I ought to except also Fra Bartolomeo; who reproved Sir W. Jones for misrepresenting, and misleading.

† I have already alluded to a Madras re-print.

But all should be cautioned against supposing that the present is put forth as a perfect work. It is essentially, almost necessarily, an *esquisse* or sketch; capable, at least, of being worked up to a nearer approach to the perfect.

One thing certainly is to be wished: which is that the letter press could be accompanied by illustrative outline engravings. As Lempriere gave the first idea; so here what is now meant is something like what is seen in Smith's smaller Classical Dictionary: only that the figures should be of larger type. But then, they ought to be copies from the genuine antique; and this could perhaps be best affected by his own hand as to the drawings; from a sufficient number of specimens at various distances around Madras. But, even were the figures ready, the expense of engraving them could not be ventured just now.

Madras, as a limited community, cannot very well sustain an author; as can be done in England. Few know how much is done, even there, at a loss; and the risk is greater here. It follows that a higher price must be fixed on a Madras printed book, with a very limited impression. Two opinions have been met with, as to this book, from two individuals of the same nation, and profession. One said—"the charge is too dear;" the other wrote—"you have charged so small a price that a Book-seller will not be inclined to undertake the sale." Will the courteous reader be pleased to draw a medium? It has otherwise appeared, as if thought, that to subscribe to a book were the same thing as to endorse it. By no means: a man may subscribe to a book with the express intent of cutting it in pieces—

Which leads to a word as to *critics*. Nothing can be a greater benefit than kind, and candid criticism. But whether it is such, or not, can generally be discerned by the *tone*, or *animus*. Hence every aspirant for literary fame should desire to see faults put foremost: when praise comes

first, the awful "*but*" is sure to follow; and the *animus*, on the occurrence of that word, may be voted bad, even by anticipation.

A brief reference to the UTILITY or otherwise, of this little Hand-book may not be out of place. One young gentleman, lately from Europe, is said to have questioned its usefulness; and if so, others may participate in the opinion. Let then the whole of what I have to state be weighed in evidence. To pass by the great pains taken by various authors as to the Grecian Mythology, I rather allude to that of Egypt. The large work of Jablonskie in Latin was epitomised in English, and in a popular way, by a Dr. Pritchard of Bath. Colonel Vans Kennedy poured forth his stores of Greek in elucidation (let us hope) of the same subject. Sir Gilbert Wilkinson (to pass by Belzoni) has done more perhaps than any other person to elucidate the subject from statuary, and other antiques. Is all this learning and labor—useless? If not so, then shall researches into the opinions of a defunct people, and bye-gone age, be deemed useful: and the like researches (however imperfect) into the opinions, religious, or philosophical of a people, in the midst of whom we dwell, be deemed useless? The Peninsula is almost a *terra incognita* in respect to those opinions. And the real sentiments of the natives towards us are as little known, as their mythology. If it be said the work has been already done, I point to what has been stated in the earlier part of this Introduction. Besides, all works past have related, not to the Drávida, but to the Gauda, or northern division of India. Even in that respect, the works of Sir W. Jones, of Colonel Wilford, of Colonel Moor, of Colonel Vans Kennedy, and (as I believe) of Coleman, have not turned out a finished issue. Wide-spread as their subject is, any one who attempts to explore the same, will soon find himself lost in a labyrinth of difficulties, hypotheses, or contradictions; and may possibly find, like good Captain Seeley of Ellora

fame, that in the pursuit he has lost his wits, and therefore throws it up. My object in this little book is to spare gentlemen, and students, all that infructuous labor. They may read, or hear allusions, not well understood. If some marked name can be noted, by taking down from the shelf this unpretending production, information, probably useful, may be obtained; and with a sure feeling that, as to matter of fact, the person consulting is not misled: when the Author's opinion is indicated, that may be judged of *quantum valeat.* Against one inexperienced gentleman's fiat, the expression of another may be mentioned, a gentleman of tried experience and high up in the Presidency College; who, on the mere prospective mention of the work, remarked, "I have occasion for such a book, every day." I think that no one possessing it will find a month, or possibly a week to pass without occasion for a reference; and on that presumption, I pose its general utility.

I am free to avow a more restricted object. I wish all Chaplains, all Missionaries, all Native Ministers, probationers and students, to be possessed of so much knowledge as is contained in this book; for, I trust, obvious reasons. There are among them, and specially among Missionaries, some who may surpass me in a knowledge of details; but very few, if any, have had my opportunity of extensive research from original documents. If I have not profited from it, so well as they might have done, that is my misfortune. I have done what I could do. If the result be as kindly received by these excellent men, as it is intended towards them in particular, I trust I may not have again to complain of an unworthy mode of treatment from any one, or more than one among them.

There remains, perhaps, just one word on STYLE, or composition. People's estimate of style I have found to differ very much; and, by such as are fond of long periods, involved sentences, a pompous march, or a stilted style, the simpli-

city of my mode of writing may not be approved. I am of opinion, with one greater than myself, that the first quality of style is perspicuity: second to it, I now think, is simplicity. I once wrote a florid, and imaginative style, which has sobered down to plainness, in maturer years. Lucid simplicity is my aim: if the reader can see my meaning, without difficulty; and is not offended with anything vulgar, or not grammatical, I trust he will pardon the want of ornament; in a little book not intended to glorify myself, but to be an humble assistant to his own researches.

MADRAS, KILPAUK,
21st February 1865.

CHRONOLOGICAL NOTE.

PROBABLY there are three aboriginal sources of the now heterogeneous system of Hindu Mythology:

1. With the primitive tradition and practice concerning animal sacrifice, that portion which sub-deifies, the sun, moon, and planets—the personification of the visible heavens, as *Indra;* the personifications of fire, water, and air leading to the very early composition of hymns, and the ultimate collocation of the three first *vêdas:* in a word, SABAISM. When mentioned in Hebrew writings, it is the worship of "the host of heaven." This portion came through the apostate line of Ham (the *Chandra vamsam*) by Cush and Nimrod; its cradle being in Assyria, and its nurture in Babylonia.

2. With the tradition as to sacrifice, the dogma of a triplex godhead, emanant from one Supreme; traditions of the deluge; sub-deification of NUH; various remarkable events made to be manifestations of *Vîsh*-NU, on earth. This portion came through the line of Shem (the *Surya vamsam*) it was nurtured in the *eretz ha kadosh* (by translation *aryya bhūmi*) or holy land. Transplanted rudimentally to Mesopotamia, and to "the cities of the Medes;" it was probably matured in Cashmere, and India.

3. Tradition concerning the deluge; formation of arkite, and phallic worship. Deification of Noah as Osiris. Introduction of the female energy system. Worship of a symbolic calf as a vehicle of deity. Two sons of Osiris. Other deifications; and traditions as to departed souls, and future

punishments. This portion came through the posterity of Ham by Mizraim. It flourished in Egypt; and was adopted, in part, by Israelites in the wilderness. Carried by Jeroboam to the ten tribes, and to Someron (*Su-méru* or Samaria) their Capital. Transplanted, in the great captivity, to Assyria and Media.

In those countries the second division probably formed the *upanishadas* of the earliest and purest kind, as appendices to the *vêdas:* teaching the existence of a Supreme Being *(Para Brahm),* and enjoining an ascetic doctrine of severe penance *(tapas)* with its great merit, and reward; as a deification begun on earth; and ending in a close union with deity.

The third division seems the earliest to have reached India, and first at Benares. The second followed. In Cashmere and India, probably, the various and jarring *puránas* were written; which tend so much to complicate, and confuse the simple primitive idea of one Supreme, and three connected emanations.

In Egypt, the introduction of the *sacti* worship, and of children of the chief deity, led much later to imitations, and complications; unknown before to the second division.

The union in Mesopotamia of the second and third, with the first division, introduced the reign of Astrology; and produced a variety of romances in which the personifications *Indra, Agni, Sani, Vrïhaspati, Chandra, Budha,* &c., appear.

The two chief *itihasas;* to wit, the *Mahábhárata* and *Rámáyaṇam* introduced herolatry; and very greatly modified, and depreciated the second division.

In the 4th century B. C. *Sacya sinha,* prince royal at *Magadha,* renounced secularities; adopted a strictly ascetic life; modified old atheistic theories; rejected any Supreme, intelligent MIND; worshipped deified nature; unblench-

ingly opposed the old traditionary notions of sacrifice, that had come to be magnified to excess; and substituted *tapas*, or penance. This system, after his death, spread far and wide: and ASOCA, king of *Magadha*, prohibited, and persecuted any older Brahmanical forms of religion.

A consequence was immigration to the *Drāvida* country; the *Dacshin*, or Peninsula. The third division *(Saiva)* was the earliest; and the second followed. They were from the first discordant, or hostile; and continue to be so still. Any appearance of concord is hollow, and lethargic until aroused. The *Pāncha rātram*, or idolatrous ritual of the second division, was probably induced by imitation of the *Saivas*.

The followers of *Buddha* prevailed in the *Calinga* kingdom; thence proceeded to Ceylon and the southern point of the Peninsula; to Java; and, probably, to Sumatra. The *Jainas* (a heterodox sect of *Bauddhas*), spread in Orissa, in the *Kalyana* kingdom (modern Mahratta) in the kingdom of Warankul (Nizam's), and in the *Tonda mandalam* (Carnatic).

In the 8th or 9th century of our era, the sect of *Vira Saivas* arose; separating from other *Saivas;* rejecting the feminine energy; worshipping *Siva* alone as the masculine energy; abolishing what is now termed *caste distinction;* ridiculing all *Brahmans*, and all *Vaishnavas:* exterminating the *Jainas* and *Bauddhas;* who were extensively slaughtered by them, and other *Saivas*, in various parts of the Peninsula.

From this chronological *résumé*, which I believe to be substantially correct, it may easily be conceived how and why the Hindu religion appears to passing enquirers so confused, and self-contradictory: so that they rest content with some general, and erroneous notion of the Hindu triad; or lose themselves in a labyrinth of perplexities.

TABULAR VIEW.

YHVH
AB-BEN or (MEMRA)-RUACH.
Elōhīm.

SVERGAM.	Para Brahm, or Nárayana.	(Osiris, Isis, and two sons.)
Indra, or sky. Indráni.		
Náreda. Urvasi, Rembha.		
Ménaca. Celestials.		
Surya. Chandra. Budha.		
Sucra. Cuja. Vrihaspati.		
Sani. Asvini Cumara.		
MADHYA LOCA—earth.		
Agni. Vayu. Varuna.	Brahmà. Vishnū. Siva.	
Vedas. Rüch. Yajur, Sama.	Maya, or Sarasvati. 1. Matsya Parvati, or	Mahésvari, or 'Uma, or Dúrgà.
Vast influx of captives from the Holy Land.	2. Curma-Mohini. Lacshmi Hari-hara.	Kartikeya, Deviyani.
8. Krishna (Cyrus) Rucmini.	Brahmádicas 3. Varáha. Bhū-dévi.	Ganésa—(Horus). Vira Bhadra. Nandi.
Upanishadas, oldest puranas.	Prajāpatis 4. Vámana.	Bhadra Cáli (Apis.)
Veda, At'harvana.	Dattátréya 5. Párasu Ráma.	
9. Buddha.	Sanatcumara 6. Narasinha	Egyptian system carried by Jeroboam to Someron, Suméru, or Samaria.
Puránas.	&c. &c. 7. Rámachandra. Sita.	
Védāntam.	In the captivity under Jeconiah carried away to Babylon, and scattered through 127 provinces between Ethiopia and India. The above system framed afterwards.	In the great captivity by Shalmaneser the ten tribes with their religion carried away to the cities of the Medes.

Persecution by Bauddhas, drove Jainas and Brahmans to the Peninsula. Vira Saivam formed : Jainas exterminated.

PATALA LOCA, Yama, Chitragupta, &c. Hebrew, and Egyptian, similarities.

OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC

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AB. AC AD.

A (short) a symbol of *Vishnu* (long) of *Mahadéva.*

ABHIMANYU. A son of *Arjuna* by *Subhadra,* sister of *Krishna.* He was slain in the great war. His posterity, through the line of *Paricshit* and *Janaméjaya,* were the royal race of the lunar line at *Hastināpuri,* said to be old Delhi.

ABHINANDANA, the 4th *Tirt'hacara* of the *Jainas.*

ABTAJA—Lotos-born—*Brahmá.*

ACHARA, a name of *Brahm*—of *Siva*—of *Vishnu.*

ACSHAMÁLA—an epithet applied to Arundhati.

ACHYUTA—*Vishnu, Krishna.*

ACHYUTA RAJA—Bala Rama.

ADI SESHA. The literal meaning of this term is the primal, or old serpent; but the use in Hindu mythological legends rather forbids any associations connected with such a term: still the homage rendered to the serpent, in consequence partly of this word, is very obscure, and subject to doubts and difficulties. The term seems to have reference to primitive, or eternal matter, on which *Vishnu* reposes during the night of *Brahmá,* when the destructive power only is in operation. Hieroglyphically, it is represented as an immense snake (as of the *boa* species) forming, by its many coils, a bed on which *Vishnu* sleeps, and with its many heads erect, forked tongues projecting, to form a canopy over *Vishnu's* head, and to present the idea of defence against any invasion of the sleeper's repose. *Adi Sésha* is also fabled to support the eight elephants which support the world. That *Adi Sésha* designates *abstract eternity,* the opinion of Sir W. Jones does not appear quite correct, as the emblem differs from the Egyptian hieroglyphic. Many fables introduce *Adi Sésha* as concerned. The most popular *pauranic* tale is that of a dispute between this snake and *Vayu,* regent of wind. The latter, in a trial of strength, blew with all pos-

sible violence against the thousand peaks of Mount *Meru*, and *Adi Sésha* covered every one of the peaks, each peak by one of his thousand heads. In the legend of Tripeti an improvement of this tale is made. *Vayu* disappointed, tried a feint, and ceased blowing for a while. *Adi Sésha*, in doubt, lifted up one head to see what was become of *Vayu*, when the latter suddenly returned with all force, and blew off the exposed peak, which was carried through the air, and fell at *Vencatāchela* or Tripeti, a hill that now partakes of the sanctity of Mount *Meru*, for the benefit of *Brahmans*. Once, when the author was at Trivellore, near Madras, on the great day of the January new moon, a morning procession took place, attended by many *Brahmans* only. The *sap'hara*, or palanquin, carried on the shoulders of *Nambis*, had on it a figure of *Adi Sésha*, of large size, coiled in the usual way; and standing upon it was a dwarf female figure to represent *Vishnu* as *Mohini*, in the *Curma avatára*. See *Mohini*. This is the only instance remembered of the standing position. Of the recumbent form there is a good sculpture in one of the hill caves at *Mamallapuram* (vulgo Mavaliveram) or the seven pagodas, near Madras.

ADJUNTA *recté Ajayanta* (unconquered). A locality in the Deccan, remarkable for caves, and for fresco paintings inside of them, the colours of which retain their freshness. A very imperfect description of them was given by Lieutenant Alexander, who first discovered them; as may be seen in the Transactions of the Royal Asiatic Society. Captain Geils made copies of some of these paintings on a large scale; from an inspection of which, when exhibited at the College, I made out that they are not perspective drawing, but hieroglyphical and historical. One of them describes a Persian interference with the feminine apartments of a palace. Another relates to a murder committed in a hunting party followed out to detection, trial, and punishment. Another, and very curious one, describes the stranding of a Greek or Roman galley, on the sea coast—the consequent commotion of the Court—the going forth to war; and finally the European captives, two or three, on their knees before their conquerors, and their arms (of well-known ancient type) broken, and lying on the ground before the captors. From these specimens I have felt a curiosity to see the caves, and judge of their records for myself.

ADITI. A daughter of *Dacsha*, and one of the two wives of *Casyapa* (Lamech ?), mother of the *dévas*; *quasi*, "Sons of God."

ADRICA, the mother of *Vyása*. The *muni Parásara*, having occasion to cross over from one side of the Ganges to the other bank, employed a ferry boat, rowed by a fisherman's daughter, towards whom he felt an attraction; the consequence of which was the birth of a son. A Tamil version of the *Bhāratam* enigmatizes the matter, by stating that *Vyása* was born from a fish; but the Sanscrit original, not remarkable for fastidiousness, states the case with all simplicity. It adds, that whereas *Adrica* once smelt of fish, she now acquired a delightful odour, perceptible at a great distance; and hence known poetically as *Yojana gandhi*, the female diffusing perfume for ten miles around her.

ADRI-RÁJA—The father of *Parvati*.

ADVAITAM—Non-duality. The name of a school of philosophy and theology, established by *Sancaráchárya*, founder of the monasterium of *Sringeri*, near the *Tunga bhadra*, or Toomboodra river. The *vedanta* of *Vyása*, which considered all existing beings and things to be an evolution of deity, and the deity in, and throughout all beings and things, was, by *Sancaráchárya*, drawn out to the full consequence; which is, that the soul of man is a part of deity, not different; the body is a temporary prison; on its decease the soul flows into deity, as air in a closed earthen vessel, when this is broken, flows into the common atmosphere. It does not, however, appear that the idea of deity, on this system, philosophically includes personality; but means the supreme universe. It leans towards the female energy system; of matter (or Nature) being the great spontaneous mother. *Sancaráchárya* discoursed freely of *Siva* and *Parvati*, and wrote hymns to both; maintaining, besides, the oneness of *Brahma*, *Vishnu*, and *Siva* (as Sabellius held concerning the Trinity); but this seems to be in deference to the religion of his country, and apart from his philosophical speculations. By reducing the Triad to *Siva*, and making the sum of perfection to consist in his follower daring to say "I am *Siva*," deity became annihilated; otherwise than as the universally diffused soul of the world. The *Advāitam* denies the existence of moral evil.

ADHVARYU—See *Hotar*.

ADYACSHARA, the mystic O'm.

AGASTYA. One of the *Sapta rishis*, or seven great sages who escaped in a vessel at the time of the *Manu's* flood. They are stellarized in Ursa major, or the Great bear—the

star denoting *Agastya* being that one on the apex of an obtuse triangle, and just over it is a very small star which designates his chaste wife *Anusya;* thus making up the ὀκτῶ ψυχαὶ διεσώθησαν δι'ὕδατος octo psuchai diesothesan di'udatos, or "eight persons saved by water;" though Hindu books only give seven, all males, and leave the marriage of *Agastya* with *Anusya*, whether before, or after the deluge, a mystery. This *Agastya* is a *chirānjivi* or immortal, and was, or will be, re-produced in successive *manuvantaris*. See *Atri*.

AGASTYA or *Agasti* is also the name of a *Maha muni*, one out of thirty-one individuals; a personage of the highest importance in the legends and literature of the south of India. He was short of stature, his native country was Thibet, and he was either a *Sudra* or *Chandála*. To better his lot he cast himself alive into a jar of fire, and came out purified, and a *Brahman*; which legend must have a hieroglyphical meaning. He journeyed from Thibet southwards, and the *Scānda purānam* has a highly poetical account of his humbling the pride of the *Vindhya* range of mountains, and causing the same to crouch at his feet, giving him a passage. Some other allegorical matter, as found in other books, appears to imply that he met with opposition and impediment from some savage ruler of the land; whom he overcame. He then travelled farther south, where he encountered two cannibal giants, named *Vátan* and *Vilvátan*. A fierce dispute occurred, and one of the giants swallowed him alive. He then uttered a spell, including the word *jirana* (digest, or dilapidate) and the bodies of the two giants dissolved, setting him free; while their bones ultimately became two heaps of white pebbles: traditionally still shown in the neighbourhood of Pondicherry. It is remarkable that this legend is found in Siberia, or old Scandinavia, and is there narrated of Odin. It travelled further west, and became the original of the nursery tale of Tom Thumb and the giant. After his escape *Agastya* travelled down to the promontory of *Canya Cumari* (Cape Comorin), and took up his residence on mount *Potheiya*, the present Courtallum. The peak is inaccessible; and popular belief, for a hundred miles around, considers him to have his seat and residence there still; manifesting himself only on special occasions.

The great work of *Agastya* was his methodizing the rude Tamil language, finding for it an alphabet; and writing, as stated, a grammar, not now in existence. See *Tolcápiyam*. Some years ago specimens of characters used in Thibet, published in Calcutta by M. Csoma de Koros, came under the

author's observance; and remembering that these, with the current Tamil letter now, are modern, it was clearly traceable how, from more ancient forms, the Tamil letters were formed from Thibetan letters; possibly in the same way as Missionaries have, in our days, adapted the Roman character to the language of the South Sea Islands. It was further observable that the Malayalum letters, vowels at least, came from the same source. Besides the leading point, *Agastya* has been the great authority in medicine, in the Tamil language. The number and size of works on medicine ascribed to him are more than one man could write in the course of his life. There is also a poem known as *Agastya ńjánam*, or *pádal*, wisdom or chant of *Agastya*, which, in refined language of the high dialect, teaches a pantheistic monotheism, leaning to the *Saiva* credence: as in a brief extract translated by the author, and published in 1835.

> Five letters are emblems, five elements forms
> Assum'd by the All-present, who far above storms
> Or frailties of men, reviyifies, warms,
> And nourishes all.*

It is somewhat singular that, merely to secure patronage to the offspring of their own brains, men should renounce their own fame by hiding their names under that of another of celebrity; but this is an exceedingly common practice in Southern India; even as in the north, *Vyasa* and *Suta rishi* are honored or dishonored, beyond their real deserts.

How free a use of the name, by confounding the two *Agastyas* together, is made, may be seen in the *Uttara Rámáyanam*. When, *Ráma* had been crowned at *Ayoddhya*, the opening of the poem describes a formal visit to him by *Agastya* with a numerous retinue. After the usual high flowing compliments, *Agastya* begins a narrative of the genealogy of *Rávana*, deduced from *Pulast'hya*, one of the seven *rishis* aforesaid. In the course of this genealogy there is a liberal mixture of luscious material, verging on the obscene, and a full account of the birth of *Rávana* and his brothers; with a narrative of the war, told over again, for the information of *Ráma*, or for his praise in the ears of his courtiers. *Agastya* is then honorably dismissed, and returns, as supposed, to his mountain home.

The minor Agastya is said to be stellarized in the star Canopus of the Southern hemisphere.

AGHÓRA, an epithet of Siva: cruel.

* Or Hist. MSS. translated, 4to., Vol. I, p. 173.

ANGKATI—*Brahmā.*

ANGKÁRAPURNI—*Chitraratha* chief of the *Gandharbas.*

AGN'EYA—wife of *Agni.*

AHALYA, wife of *Gautama rishi.* According to some authorities she was a specially beautiful creation by *Brahmà;* seen and loved by *Indra,* but *Brahmà* gave her in marriage to the anachoret. According to other books *Náreda* carried a report of her great beauty to *Indra;* who, from mere curiosity, visited the neighbourhood of her dwelling. He became enamoured, and resorted to an unworthy expedient, which drew down on him a curse from *Gautama.* See *Indra.*

AIRAVATA. The white elephant vehicle of *Indra,* regent of the visible heavens. This animal received from *Indra* a flower that had been presented by *Durvasa rishi,* which it cast down and trampled under foot. A terrible curse on *Indra* from the sage led on to the oppression of the Devas by the *Asuras,* and was a remote cause of the *Curma-avatáram.* An image of *Airāvata* made of clay, is worshipped occasionally by Hindu females.

AJAPA—*Siva* and *Sacti* in union.

AKACHU—Kétu the dragon's tail.

AKRURA, uncle, friend, and car-driver of Krishna.

ALACAPURI, the capital town of Cuvera, demi-god of wealth, and regent of the N. quarter of the heavens.

ALLAMA PRABHU, among the *Vira Sáivas* a lesser incarnation, or form of *Siva.* He appears to have been a *Brahman,* who acted in close concert with the elder *Basava;* whether as a primary instigator, or subsequent accomplice, is not clear. But he became *Basava's guru* or spiritual adviser, and, as such, was concerned in the revolution at *Kalyanapuri,* in which the king *Bizzala* was slain, the *Jainas,* his subjects, were exterminated, and a new religion established. It abolished caste; made all votaries eat in common; carried the symbolical homage of the *lingam* (as opposed to the feminine symbols of the *jainas*) to a ridiculous extreme; and made every votary a *jangama,* or moving deity. The *Prabhu linga lila* is a popular poem, in Teluga, and composed expressly in order to magnify the great excellencies of *Allama prabhu* as a form of *Siva,* and especially his chastity, that resisted all the fascinations of the *támasa guna* or evil portion of *Parvati;* which became incarnate as a woman, in order to tempt him. In the *Basava puranam, Allama prabhu* is stated to have travelled about, and especially to

Sri Sailam in Telingana, performing various wonders, and possessed of a body invulnerable. No record of the manner of his death has been observed.

ALLASANI PEDDANA, a distinguished poet; one of the *ashta dic gajas* at the Court of *Krishna raya* of *Vijayanagaram*. His principal work is the *Amucta mála* to which he affixed his patron's name. The composition is so recondite, that no one could understand it, without a running commentary, as a prose version. He accordingly composed a comment; and then his work was everywhere approved.

ALUVAR, *rulers*, twelve heads, and original leaders of the *Vaishnava* credence in the Peninsula only. They were born in various places, and lived in different times. To understand their office and importance the reader must be apprized that the *Saiva* system first obtained a hold and influence in the Peninsula; and, in some instances by exterminating the Bauddhas or Jainas who preceded them. The Vaishnavas, on their coming, had not only to deal with a rude and savage people, following superstitious customs, some of which continue to the present day, but also had to contend with the astute and powerful *Saivas* already in possession; and sometimes in the way of public disputation—as at Villiputtūr in the Pandiya kingdom, at Uriyur in the Chola kingdom, and at Sri Permattur in the Tondamandalam. These, or others, were engaged in translating portions of the Vedas into Tamil poetry, now known as the *Tiru-morhi* or sacred-word. Different books exist, containing in all many thousand stanzas, said to indicate the idiom of foreigners. Twelve individuals, distinguished in these or other ways in the first establishment of Vaishnavism, were named Aluvar; and are regarded with high veneration by modern votaries. An approximation towards deification has been assigned, by metaphorically viewing them as incarnations of *Vishnu's* arms, ornaments, or attendants. Their names in order are—1, Poyálvār; 2, Puthatálvār; 3, Peyálvār; 4, Tirumal Peyálvār; 5, Namálvār; 6, Kulasec'harálvār; 7, Periyálvār; 8, Tirupanálvār; 9, Tirumanangálvār; 10, Tondamálvār; 11, Yempramânar, or Yetiraja, or Rāmānujácharya; 12, Curattálvar. See these names in the order of the alphabet.

AMARAVATI, the capital of Indra: the name was applied to more than one town in the Indian Peninsula.

AMAVÁSI. The complement between the end of the fourteenth lunar *tit'hi*, and the exact conjunction, or opposition of Sun and Moon. *Amávási* being taken, by East

Indians, for the new moon, the Hindus are sometimes thought to be wrong in terming sometimes the previous day *amávási;* but the mistake is as to the real import of the word, as above. An infant born during that time, especially when the moon is within a few degrees (termed *guham*) of the conjunction—is considered to hold life by a peculiarly frail, and uncertain tenure.

AMBA AND AMBIKA, names of *Parvati*, the *Sacti* of *Siva*. These names were also borne by two wives of Chitravirya, a son of Santanu of the lunar line.

AMBI AND AMBALIKA, two widowed wives of *Chitravirya*, on whom Vyasa begot *Dritarashtra* and *Pāndu*. See *Vyasa*.

ANNAPURNI. The *sacti* of *Visvanát'ha* (universal lord) at *Cási*, or Benares. The *sacti* worshippers use the name as one of the general epithets of the feminine energy, or negative power, in creation. *Annapúrnam* is fulness of food; the neuter changed to the feminine termination gives a feminine personification.

ANAM BHATT, a famous logician of Telingana. He is said to have been born in the village of *Garicapād*, in the Chintapalli District, *circiter* A. D. 1500. He studied at Condavir (or *Condavîdu*), the capital of that country. The work which made him famous is the *Tarka Sangraha* or Compendium of the old system of logic of the Nyaya school. It was approved, and widely circulated. He opened a school of logic in his native town. At fifty-five years of age he made a pilgrimage to Sri-sailam. He lived on his patrimony; and left behind him many children.

ANANTAJIT, the 14th *Tirthacara* of the *Jainas*.

ANJANA. The mother of *Hanumān*.

ANJANEYA. *Hanumān*.

ANGIRASA, one of the great *rishis;* the mention of the name occasionally occurs; but there is not much, in detail, known concerning him. A son of Brahma and father of *Vrihaspāti*.

ANIRUDDHA. The son of *Pradyumna*, and the grandson of *Krishna*, considered to be a revived form of *Manmata*, slain by *Siva; Rati*, being revived in the form of *Usha*, daughter of *Bánásura;* concerning whom there is an extraordinary quantity of poetical romance and fiction. See *Bánásura* and *Usha*. *Aniruddha* slew an *asura* that had attempted to devour him when an infant.

APPAR, a poet, born a Jaina, and in one of the villages near Conjeveram. He became a proselyte to the *Saiva* credence; and after that went about the country composing, and chanting short pieces in honor of different temples. In this reference the names of Appar, Sundara and Mánica-vásacar, usually occur conjointly. The final *r* is the Tamil honorific. According to a *Jaina* tradition preserved in the McKenzie MSS., *Appar* (or *Apavu*) in more advanced life, returned to his original credence; which becoming known, he was watched, waylaid, and thrown into a lime kiln.

APPAYYA-DICSHITA, a celebrated Saiva polemic and rhetorician. He is said to have been born in a Brahmanical alms-house, forty miles S. E. of Conjeveram, as the son of *Nárayana-dicshita;* the latter word meaning a religious teacher. The young man made rapid advances, and acquired distinction at the Court of *Vencatapati raya of Pennaconda* or *Chandra giri:* fixing his era at *circiter*, A. D. 1600. He is now known chiefly by his comment on the *Chandra loca* of Calidasa, a work which he entitled *Kuvalayánandam* (flower-delight). He was thought to take freedoms with his master, and his comment did not secure general approval; but was met by a comment on the comment—a thing not unusual in the Hindu literature. He also composed the *Prabodha Chandródaya* (rising moon of intellect), being a moral drama in which virtues and vices are brought in appropriate costumes on the stage: the tendency being to inculcate the *Saiva* system. This was met by the *Surya Sancalpa*, a *Vaishnava* drama. He is said to have written other works which have perished; but his *Sivarchana Chandrica*, his *Siva tatva vivécam*, *Siva mani dípica*, and *Aturarpanam*, remain. When his name was up, he travelled to the south; and met with favor from the rulers there, who came to regal power through the fall of the Vijayangara dynasty; to which they had been viceroys. It is stated that a rival whom he had vanquished at Pennaconda, caused him to be waylaid by ruffians; but some persons, in a timely way, came to his rescue. When purposing to go in pilgrimage to Benares, he was invited by Brahmans at Chitambaram to come and dwell among them; which he did for thirty years, and died at a very advanced age; little short, as it would appear, of ninety years. In early life he married three successive wives, and had by them eleven children.

ARA. The 18th *Tirt'hacara* of the *Jainas*.

ARADHYA, the name of a class who recede somewhat

from the extreme tenets of the *Vira Saivas*, and tend somewhat towards the *Vaishnavas*, whom the Basava puranam and Chenna Basava puranam treat with ribaldry, and contempt. *Panditarádhya* was a celebrated man among them. As a class they are distasteful to the jangamas; how they are regarded by the *Vaishnavas* is not known.

ARD'DHA BRAHMANS. According to the *Kérala Ulpatti*, when *Párasu Ráma* had recovered a large strip of territory from the ocean, on the Malayalam coast, he set apart certain fishermen to officiate as *Brahmans* to the rest of the people, and promised to come at their call. They, however, acted so as to displease him; whereupon he disfranchised them, and called in a colony of pure *Brahmans* from *Hai Cshétram*, to whom he delivered charge of the people, in matters of rites and ceremonies. The fishermen had the title of "half-*Brahmans*."

ARDDHAGANGA, the Cāveri river.

ARD'DHANESVARI, a form of *Siva* and *Parvati*, which, on the right-hand half, is *Siva*, and, on the left-hand half, is *Parvati*. This is doubtless an early hieroglyphic to convey a chaste notion of the union of the active deity, with passive matter; whence creation. Sir W. Jones thought it referred to Genesis, chapter ii, v. 21—23. There can be little doubt that ancient *Brahmans* had all the lore of the Talmud in their knowledge, and possibly there may be some slender ground for his opinion; but he was not versed in the Hindu philosophical systems, as to the origin of the Universe, and the hieroglyphic, abovementioned, is the probable solution. Colonel VansKennedy, in his 4to. work, strangely enough, denied the existence of any such figure or emblem. The term is continually met with in Sanscrit books; and the figure is a practical object of worship, as I have understood in the temple at Sri Sailam in Telingana.

ARHAT (Tamil, *Arugen*). This word has many acceptations, but its literal meaning is *one pure*; and its ordinary acceptation is given to a deified sage, by the *Jainas*; and among them it was equivalent to God; as "the Holy One" in the Christian Scriptures bears that meaning.

ARJUNA. The most distinguished of the five *Pándavas*. He was the son of *Indra* by *Konti*, a wife of *Pándu*. He was the friend and favorite of *Krishna*; and the hero in the war for the succession to the throne of *Hastināpuri*, detailed in the *Mahabhāratam*. To him also *Krishna* is represented as giving the instruction, and making the revelations

contained in the episode, the *Bhagvatgita*. In the *Bhárat-tam*, it is stated that, in consequence of some jealousy, *Arjuna* was recommended, by his four half-brothers, to absent himself, for a time; and this period he would seem to have occupied in severe penance in the *Himálayas;* with a view to obtain the *pasupátástra*, or life-destroying fire-arrow. After being so occupied for a long time, he, one day, saw a wild boar pursued by a hunter. The animal came, and took refuge near him; and the hunter, coming up, claimed the boar; which *Arjuna* refused. A severe fight ensued; in which *Arjuna* had the advantage. The hunter then dropped his disguise; and, as *Siva*, asked what boon he wanted. The life-destroying weapon was accordingly given. Some suppose this was the rocket.

The above account seems inconsistent with another one, popular in the south, which makes *Arjuna* to take a long pilgrimage from Telingana North, to Madura, and Tinnevelly, South; thence back to *Dwáraca*, in the North; and thence eloping with *Subhadra*, sister of *Krishna*. Professor Wilson terms the southern pilgrimage apocryphal; and the simple fact is, that it was the invention of the author of the Canarese *Jaimini Bháratam;* thence, however, it was adopted into the romance of the south. The penance is the subject of a fine rock sculpture at *Mámallapuram*, near Madras; and from a fissure in an opposite rock a *nága canya* is seen issuing, being *Ulichi* of the romance: a circumstance which proves that those sculptures must be posterior to the *Jaimini Bháratam:* itself not an ancient production.

The elopement of *Subhadra* consists with the ancient *Bháratam;* as a son named *Abhimanyu* was the consequence. *Krishna* facilitated the evasion: hence his title *Partt'hasáradi*, car-driver of the Parthian.* *Krishna*, as I have shewn, was probably Cyrus. The amity, and unity of the Medes and Persians is quite consistent with the narrative in the *Bháratam*. It must be remembered that when the Beni-Israel were dispersed, it was among "the cities of the Medes." Their descendants, according to a conjecture of Dr. Moore, very probably took part with the Parthians against the Romans; and that other some should have brought Parthian narratives with them to India is neither absurd, nor extraordinary; even although not more than "one in a hundred will believe it." How many more, for a time, believed in the theories of Galileo; and of Hervey?

ARKA-SUNU. *Yama*, son of *Surya*.

* The reader may consult Catalogue Raisonné of Or. MSS., Vol. 2, p. xli. —xliii: the reference is not interested.

ARUNA. The charioteer of the sun, driving his six-horsed car, and hieroglyphically lame; because increasing light, from beneath, cuts off the roseate blush of dawn; the rosy fingered Aurora of the Greeks. The name is chiefly of poetical usage.

ARUNACHALA or ARUNA GIRI, the name of a hill near Madras, from the top of which a tall, natural column rises perpendicularly; which the *Saiva Brahmans* have made to become a *lingam*, or symbol of *Siva*, denoting the masculine energy in creation. It is the subject of a legend in the *Scanda puránam;* or is accommodated to that legend. See *Brahmà*. The term *Aruna* means reddish, the colour of *Aurora*, and, from the nature of the soil and rock, the hill appears reddish before sunrise. An annual ceremony takes place by setting fire to a very large torch* saturated with butter oil. After some rites, in the presence of assembled multitudes, a light is kindled towards dark in the evening; when, almost at the instant, the top of the torch on the hill becomes ignited, and the people shout at the miracle. It is understood privately, by a few, that there is a certain tribe, who claim exclusive privileges; and this, because they only know a mode by which one of their number climbs the hill with a lighted slow match; and on seeing the light appear below, sets fire to the aforesaid large torch. It is a counterpart, therefore, to the monkish mummeries of fire from heaven, at the holy sepulchre; happily no part of Christianity.

When *Svámi* is added to the first of the above two names, it designates *Siva;* when *nát'ha* is added to the second one, it is the name of a Tamil poet of some reputation.

ARUNDHATI, wife of *Vasishta*, a great *rishi* or sage: stellarized; celebrated for her conjugal faithfulness; and, therefore, invoked at marriage ceremonies.

ASURA.—See DAITYA. This latter term appears to be used only with reference to antediluvian times, and not often; but, from the time of the *Cúrmávatara*, the word *asura* appears, and thenceforward becomes a term of leading consequence, thoroughly interwoven with all remnants of very early history, and continued down to as late a date as *Krishna*, or later. In accounts of the *Cúrmávatara*, as far as known to me, the *asuras* are mentioned with the *dévas* without reference to the origin of either; and as the

* An extraordinary celebration occurred, some forty years since, under the auspices of a Civilian in charge of the district of South Arcot; much remarked on at the time.

dévas are traced upwards to *Aditi*, one of *Casyapa's* wives, so the *asuras* are to be identified with the *daityas* of *Diti*, another wife; or are thought to have been like the *daityas*. The deluge intervening destroyed the *daityas*: but a fierce schism occurring afterwards, one part (the probable offspring of Ham) became stigmatized as *asuras*. The name is found in the Greek of the first book of Xenophon's Cyropædia. In one native astrological work that passed under my notice, the *múla* asterism (in Scorpio) is stated to be inauspicious, because the *asuras* were born on that day; a clear reference to the legend in the *Scānda purānam* as to the birth of multitudes of *asuras* in the course of one night, borne by *Diti* to *Casyapa*. It is necessary, so far to clear and disentangle this subject, which is extremely confused in native books. It is sufficient here to state that from a very early period after the deluge, the *dévas* and *asuras* divided mankind of those days into two rival and hostile parties, whose wars form no small part of legendary lore. The *asuras* apparently were the Assyrians (the latter a corrupt word through the Greek and Latin), and the researches of Mr. Layard at Mosul, the site of old Nineveh, wonderfully joint in with legends just referred to, making each other reciprocally more complete. It is quite needful to disentangle this word from any idea of the *super*, or *infra*-natural. Natives, not knowing better, misled Europeans, by describing the *asuras*, *yacshas*, and *rácshasas*, as other beings than ordinary mortals. The *asuras* are Assyrians; the *yacshas* Phenicians; the *rácshasas* savages, or barbarians of other countries.

The Latin, and the Greek have both tended to disguise to us many matters connected with high antiquity; because of their terminations, and altered spelling. The Hebrew is *Ashur-îm*, the Greek *assuroi*, the Sanscrit *asur-ah*: these are sufficiently proximate; but *Assyrian-i* of the Latin has led men astray. So that to assert that the *asuras* were Assyrians may seem, even to the learned strange; but it is the fault of the Latin orthography. Hence fables of the *dévas* (gods) residing at the north pole, and *asuras* (demons) at the south pole, may be safely discarded. *Scánda*, a hero, and *Dévi* a heroine, with the *dévas* (men) fought with the *asuras*, also men. Hence the *Yuddha Cándam* of the *Scánda puránam*, and *Dévi mahātmyam* of the *Márcandéya puránam*, contain fabulous history of the heroic age; and that age not very long posterior to the deluge; consequent to a schism.

ASVAMEDHA-YAGAM. The sacrifice of a horse; an affair of vast importance. It was of politico-religious character. Any one, claiming to be a supreme ruler, announced his intention of celebrating a horse sacrifice. A horse was selected and then turned loose to go whither it pleased: only being followed by armed men. If any other potentate contested the claim, he endeavoured to seize the horse; and, there is much of romance on this topic. If the armed men came back unconquered, and the horse with them the claim was complete; the sacrifice was conducted on a great, and most expensive scale. The flesh of the sacrifice was eaten, or burnt: the latter is the usual statement.

ASVATT'HAMA. A son of *Drónáchárya*. See *Drónaputra*.

ASVINI, from *asva*, a horse, the first of the twenty-seven lunar asterisms or mansions; corresponding very nearly with the first half of Aries, as an old astronomical sign. The ram's head and horn is the distinguishing asterism. Astrologically, it is deemed of good influence.

It is named after the Asvini Cumara, or two sons of *Surya* by *Sangnyà*; who taught the art of medicine. Asvini is also the name of a lunar month, with which the year begins, according to the northern, or Siddhanta system.

ASVINI CUMARA. Twin sons of *Surya* (the sun) by *Sangnyā*. They are held to be physicians of the celestials.

ATALA; the hell next below the earth, without bottom, *quasi* bottomless pit.

AT'HARVVAN, a name of *Vasishta*.

AT'HARVANA VEDA. The fourth of the books termed *Véda*. In many ancient manuscripts three only are mentioned, and phrases referring to the *Védas* compounded with *trai* or triple, are woven into the ancient language. The words of the three first *Védas* have become obsolete; those of the fourth much less so. Hence it is taken for a much later composition. It deals largely in magical diagrams and spells; many of a very malevolent character. I am not certain, but, from various indications, I suppose it to be the *Véda* of the *Sacti bhaktis*, or worshippers of the female energy, who make the Universe to be developed by an inherent power in matter, and use feminine terms and symbols. They practise the magical rites of the *At'harvana Véda*, which has been termed the black *Véda*; and the whole is sometimes termed the *Tantrica* system.

ATMAN. Brahm—Siva—Vishnu.

ATMA BHU, and ATMA YONI, Cāma, Brahma.

ATREYA and ANUSYA, names taken to be synonymes of the wife of *Atri* or *Agastya.*

ATRI, a great *rishi* and also *muni.* His descent is immediately from *Brahmā,* no intervening name occurring. He is an antediluvian, and yet placed at the head of the lunar race, which is post-diluvian. He was one of those that escaped the deluge. The names of the *Sapta maha rishis* are variously given by different authors. Hence, *Atri* is presumed to be the same as *Agastya,* the greater. His wife was *Atreya,* considered to be the same as *Anusya,* wife of *Agastya.*

AUM or O'M. The very ancient mystic symbol of Deity never audibly pronounced, but mentally, as prefixed to the gayatri and to other mantras. In the Deva nagari and grant'ha letter it is expressed by a triple sound in one character. See *Pranava.*

AVANTI, one of the seven sacred places, hodie Ougein.

AVATARAM. This word, usually rendered incarnation, more properly signfies descent, or voluntary humiliation, or an *appearance,* by a temporary crossing of deity before the sight of men. In books it is chiefly applied to the ten principal appearances of *Vishnu*—1, as a fish, *matsya;* 2, as a tortoise, *cúrma;* 3, as a boar, *varáha;* 4, as a man-lion, *narasinha;* 5, as a dwarf, *Vámana;* 6, as *Párasu Ráma* or *Bhargava;* 7, as *Rāma Chandra* or *Cōtanda Rama;* 8, as *Krishna;* 9, as *Buddha,* or as others will have it *Bála Badhru;* 10, as *Kalki,* a white horse, yet future. A great many years ago an old *Brahman* gave me a memorial distich, which, as well as I remember, is thus:

Matsya, Cúrma, Varaha, Narasinhaha.

Párasu Ráma, Ráma Chandra, Bala badhrā.

Krishna ayata, Kalki asva varuvà.

It will be more convenient to treat of each one distinctly, under the separate names, as above; *q. v.*

The word sometimes, with the prefix *upa,* is also applied to fifteen minor appearances of *Vishnu,* as supposed in the form of distinguished individuals. These are—

1, *Sanaca;* 2, *Sananda;* 3, *Sanáta;* 4, *Sanatcumara;* 5, *Nara Narayana;* 6, *Cupila;* 7, *Vrishab'ha Yogi;* 8, *Náreda;* 9, *Hayagrîva;* 10, *Dattátreya;* 11, *Mohini;* 12, *Yogapati;*

13, *Vyasa*; 14, *Dhanuvantari*; 15, *Buddha*. See the different names in their places. Of some of them very little is known.

AYANAM, is a word defined by Sir W. Jones as *motus aut locus*. It is variously used (see *Naráyana*); but the only sense here to be noted is its correspondence *in re* with the word *hemisphere*. The *uttara-ayanam* is the Sun's apparent course through the northern signs, and the *dacshanāyanam* is the southerly course. It is stated in some books that marriage is not fortunate in the *dacshanāyanam*; which, as explained by practice, shews the meaning to be, while the sun is to the south of the equinoctial. Hence the northern and southern hemispheres appear to correspond with the said two *ayanams*.

AYANA or AYINAR, *pl. hon.*, a god known as such, south of the river *Pālàr*. The fable of his birth seems to be a joke by *Saivas* at the expense of the *Vaishnavas*. When Vishnu, in the churning of the milk-sea, assumed the female form of *Mohini*, the *Saivas* of the south assert that *Siva* co-habited with her, occasioning the birth of a son; usually termed *Ayinar*, by Tamil-speaking people in the south. The fanes built to him are small in size; but having gigantic plaister horses with grooms in waiting outside. A mass of pottery images is also seen near at hand, being votive offerings by women; intended, as is said, to procure offspring. See *Hari-Hara*.

AYODDHYA—the capital of Rama, without war.

AZRAMA, the four orders, as distinguished from the four *Varnas*. See *Varna*.

B.

BA—a symbol of *Varuna*.

BAHU RUPA—(multiform) applied to *Siva*, *Vishnu*, *Cáma*, *Brahm*.

BALA BHADRA. Son of Nanda and elder brother of *Krishna*. He is the patron of agriculture; the *Yádavas*, his tribe, being properly herdsmen, and shepherds. When represented by figures he bears, in one hand, as a staff, a country plough. He was of great strength, and irate temper. He appears to have been attached, and faithful to his wife; and, by various Telugu poets, especially, considerable liberties are taken with him, and his family, in the way of romance. When the *Brahmans* of a modern day had agreed to depose

Buddha from the dignity of an *avatāra* of *Vishnu*, they put *Bala bhadra* into his place; and it is now usual to find him reckoned as the eighth *avatāra*; without any actions of consequence to make good the promotion. See *Bala Rāma*.

BALA KRISHNA. The infant *Krishna*. See that word.

BALA RAMA. Son of *Nanda*, the cow-herd, and his wife; nominally elder brother of *Krishna*; and by some considered to be the eighth *avatāra* of *Vishnu*. He was a man of great strength, and occupied in agricultural labor. He was married to *Revati*; and, if some love tales are to be trusted, there was a strong mutual affection and faithfulness; contrasting with *Krishna*. When Arjuna, by the connivance and help of Krishna, stole away his sister *Subadhra*, Bala Ráma collected his retainers and set out in pursuit; but the matter was made up by the intervention of *Krishna*. Otherwise *Bala Ráma* does not appear to have been of a warlike turn. He is also named *Bala bhadra*, (q. v.)

BALA TRIPURA SUNDARI. See *Tripura*.

BALINDANA, a name of *Brahm*.

BALI *chacraverti*. See *Mohabali*.

BÁLI—elder brother of *Sugriva*, killed by Ráma.

BANASURA or BANACASURA. The father of *'Usha*. By austere penance he had acquired great powers; so much so, that *Siva* became the warder of his palace; apparently a hieroglyphic, for his having destroyed many people. His daughter *'Usha* fell in love with a person seen in a dream. See *'Usha*. The result of a clandestine amour with a grandson of *Krishna* brought on a war; in which *Krishna* first conquered *Siva*, and then brought the *asura* to terms, carrying off his daughter.

BASAVA, the name of a bull in the Canarese and Telugu languages; and applied to *Nandi*, the vehicle of *Siva*. This *Nandi* became incarnate in the form of the elder *Basava*; whom *Bijjala*, a *Chalukya*, King of *Kalyana*, (near Bombay or Goa) indiscreetly chose to be his minister of State, and lord high treasurer. *Basava*, partly *sua sponte*, partly by the counsels of one known as *Allama Prabhu*, devised an important modification of the *Saiva* credence, of which a main feature was the abolition of caste, and a deposing *Brahmans* from their pre-eminence; whether he, from the first, meditated the atrocities to which, in the end, he attained, is doubtful. *Nemo repente fuit turpissimus*. Probably he was led on step by step; dishonest profusion, tending

to conspiracy; till he became a regicide, killing his benefactor; and going on to be a furious exterminator; wading to the apotheosis, which his followers have given him, through groans, and tears, and blood of his victims. Something further would not be improper on this name. I feel averse, however, from writing over again the same matter; or quoting from myself. If the reader possesses, or can procure Vol. II of a Catalogue Raisonné, and will peruse the article *Vira Saiva*, at pages lxxxvi—lxxxix of the Introduction, he will see all that I could here state, as to matter; though I might vary the language. There is apparently great jealousy at Madras of any such reference, as if it were a puff, and interested: the above work in the property of the Government.

BHAGAVAN or BHAGAVAT. The latter form occurs in Sanscrit, when the word is in any wise inflected; the former occurs in old Tamil; and especially *Jaina* Tamil. It is a name of Deity, denoting God. The derivation is scarcely delicate; but this arises from early modes of thinking as to the origin of things. Reduced from metaphor it means the primary cause of creation.

BHAGAVATAM, the 18th and last *purânam*. The 1st part from the 1st to the 9th *Scandam*, though prolix, and, in many places mystic, is comparatively respectable. The second part from the 10th to the 12th *Scandam* is occupied with the birth and actions of *Krishna*, as the 8th *avatâra* of *Vishnu*. This is the popular portion; and it is sub-divided into two parts; *purva* and *uttara*. For various outlines of the contents, see my Catalogue Raisonné.

BHAIRAVA, (with the masc. *n* added in Tamil) an inferior form, or manifestation of some portion of *Siva*, with the idea of severity, or cruelty. A *Bhairavan* has the head of a dog; and there are eight *Bhairavas*, named respectively—*Asitanga, Ruru, Chanda, Crôdha, Unmatta, Cupati, Bhishana, Sanhârâ*: cruelty, madness, destruction, are three of those names. I do not know the exact origin or discrimination of each one, but the probable origin would seem to be Egyptain, as in the hieroglyphics various dog-headed figures occur; as may be seen in drawings by Sir G. Wilkinson in his valuable works.

BHARATA VARSHA. An ancient name for the northern portion of India, from the base of the *Himâlayas* and the Hindu Cush, to Gujerat, &c., "bending like a bow." It did not include the Peninsula, south of the Vindhya

mountain range. *Bharata* was a King; son of Dushmanta by *Sacontala*. Also a younger brother of *Ráma*.

BHARAVI a poet, author of the *Kirartarjuniyam*.

BHARGA a name of *Siva*.

BHARGAVA a familiar name of *Párasuráma*. Also *Sacra*· Bhargavi *Parvati*.

BHARU, a name of *Vishnu* and also of *Siva*.

BHARADVAJA. One of the seven great *rishis* or sages; and reckoned also among the thirty-one chief *munis*, or sacred men.—Also, *Drona*.

BHARINI. The second of the lunar asterisms, midway between the ram's horn and the Pleiades; curves of stars like the intersection of two circles. Its influence is thought to be bad; but when at the nadir it is held to be a good time to begin to dig a foundation, a well, a reservoir, or the like.

BHARTI *hari*. Elder brother of *Vicramāditya*, whom the latter cheated, and superseded.

BHASCARACHARYA. A celebrated Brahman astronomer who resided at Beder, one of the four ancient Mahomedan principalities. He applied his mind chiefly to numerical science. His *Bija ganita* was a work on arithmetic. He dedicated it to his only child, a daughter named *Lilavati*, under date S. S. 1036 (A. D. 1114). Singularly enough for such a work, it came to be called by her name; and I remember hearing it enquired for by that name, from Pondicherry. It is contained in the Government Library. *Bhascara* was also an astronomer, in which science his calculations are not to be confounded with pauranical fables. His *Siddhanta Sirómani*, (head jewel of accuracy,) is an astrological work; there being no pure astronomy in India. It was published S. S. 1050 (A. D. 1128.) He soon after died, aged sixty-five, at Beder. The authors of the *Siddhanta* and *Vacya* systems are no longer known; but Bhascara has no Indian rival of mediæval, or modern times.

BHATTA MURTI. A distinguished Telugu poet, one of the "eight elephants," so styled of *Krishna raya's* Court. He wrote the *Narasa Bhúpāliyam* during his patron's life; but his chief poem, the *Vasu Charitramu* after that patron's death. It contains florid descriptions of scenery and love affairs, in recondite versification, much esteemed. *Bhatta murti* ranks high as a poet.

BHATTOJI DICSHITA. A grammarian, the son of a *Brahman*, and born in the Mahratta country. He applied to study; but, his own country ranking low in literature, he went to Benares, studying Sanscrit, and philosophy. He is now chiefly known by his celebrated work on grammar, entitled *Siddahanta Caumudi* (moonlight of accuracy), *Pánini's* old sutras obtained three commentators, *Vara ruchi*, *Bhattoji*, and *Patanjali*; the latter is the most diffuse, and perfect; but the *Siddhanta Caumudi* holding a medium place, has always been in wide, and approved use. The author lived a studious, and contemplative life; and died at Benares aged fifty-six.

BHAVA BHUTI. One of the three special poets at the Court of *Bhója Rája*. (See *Cálidása* and *Dandi*.) He is said to have been born in Telingana; and thence to have acquired a taste for woodlands, and mountain scenery, as in his native land. He is now known only as a dramatic writer, second to *Cálidása*. His two best pieces are his *Uttara Rámáyana*, and the *Málati Mādhaviya*; but each of them, with many beauties, has conspicuous faults. He excels in descriptive scenery, not always well-timed. There are historical passages in both the abovementioned dramas, of deep interest; such as the killing a cow to entertain guests, and the atrocity of human sacrifices.

BHIMA. The second of the *Pándavas*, and *quasi* the Ajax of the *Bhāratam*. He set fire to the house that had been contrived to destroy himself, and brothers; they all passing off by a subterraneous passage. In early life his encounter with a cannibal giant, would seem to show that the giants and ogres of nursery tales had real prototypes in very early ages. He closed the great war by following *Duryoddhana* into a pond, and cleaving his head with a mace. His distinguishing qualities were amazing strength of body, and ferocious courage.—Also, *Siva*.

BHISHMA. A *Kaura* chief, and commander of *Duryoddhana's* army on the first day of combat. He was killed at the head of his troops, and a variety of books make him praise, and adore *Krishna*, the inciter of the war, after receiving his death-wound. In a previous book of the *Bhāratam*, a long episode is put into the mouth of a *Bhishma* as delivered by him to the five *Pandavas*; his relatives in the wilderness.

BHOJA RAJA. This name seems to be given to more than one King, as for example to a comparatively modern

ruler at *Canya Cubja, vulgo* Canouj. But the *Bhója rāja* of the romance, current in the Peninsula, was the following successor to *Vîcramarca* or *Vicramáditya* of *Uchch'hini* or Ougein. The interval of *Sālivahana's* tyranny preceded. The throne of *Vîcramarca*, given to him by Indra, was buried; but dug up on the accession of *Bhója rája;* and on his attempting to ascend it, he was sent back ashamed by tales narrated by nymphs imprisoned in the statutes of the throne; which means simply that *Bhója rája* was greatly inferior to the fabulous *Vicramáditya. Bhója rája* was a lover of eloquence and poetry; and maintained at his Court *Cáli dása, Bhava bhúti,* and *Dandi;* giving his preference to the first. All that we know besides of *Bhója rája* is mere legend. It appears, however, from some historical traditions in the Mackenzie MSS., that there were two very ancient kingdoms, with capital towns, on either side of the *Nermati* or Nerbúdda river. A list of Kings is given, but probably not trustworthy.

BHRĪGU, a sage a *muni;* ancestor of Párasu Ráma, Vishnu's breast bears the impression of his foot.—Also, *Siva, Sucra.*

BHUDEVI. A name of the earth, and fabled to be married to *Prit'hu;* the first King who taught the mode of cultivating the ground. Hence the earth is named *Prit'hivi.* One of the *puránas* was delivered to *Bhū-dévi,* by *Vishnu,* as *Varáha Svámi.* Bhūdévi, or *Bhumi devi,* is the secondary wife of Vishnu.

BHUTA—a goblin inhabiting trees, old houses, &c., an evil spirit. *Bhuta nat'ha.* Siva, lord of *bhútas.*

BHUTATMA, a spiritual body, *Brahmā, Siva.*

BIJJALA RAJA. A Jaina King of *Kalyána puri,* otherwise *Silpa giri,* who was so unfortunate as to choose one *Basava,* a fierce Saivite, for his Minister of State. This man wasted the State funds, in gathering around himself adherents to a new form of the *Saiva* religion. When called to account, he made up the deficiency in appearance; but soon after caused the King to be assassinated by three men, in his own palace. Thereupon, the *Jainas* were massacred. The exact date is not known; but it is about seven or eight centuries since. See *Basava.*

BRAHM or PARA BRAHM. The Supreme Being: a name which appears first to occur in some of the best *upanishadas,* or appendages to the *Védas;* of later date than the first three, and introducing a different and superior theology. The *Védas* are *sabaistic,* as teaching the worship

of the heavens, or heavenly bodies, the elements, rain, wind, the *asvini cumaras*, and a few other personifications. But *Narāyana* and *Brahmā, Vishnu, Siva*, are more properly pauranical personages. The theology of the best *upanishadas* is monotheistic, and the above name, in the neuter gender, is used for the deity. Some of the early writers use the term *Para Brahm;* but after the time of *Sancarácharya*, the term is used by various votaries, as synonymous with the Being whom they profess to worship. The *Saivas* use this term, and sometimes *Paran*, for *Siva*. In some modern books, there is the ridiculous assertion that *Ráma*—even *Hanumán*—is *Para Brahm*. With these last votaries appears to have orignated the term *Parā Sacti*, meaning *Sita*. Earlier books ascribe no *sacti*, or feminine energy, to *Para Brahm*. The *upanishadas*, and the best books after that school, teach, not "the secret doctrine of the *Védas*," but a pure theism: the dogma of one Supreme Being detached from matter, (known as *maya* or *sacti*.) That Being, superior to *Brahmā* is *Para Brahm*.

BRAHMA, by derivation the son, or creature of *Brahm:* the latter word being neuter, and *Brahmā* masculine: sometimes styled *Karta Brahmā*, the creator *Brahmā*.

The name designates the creative power of Deity operating on *maya*, or matter. In the *Vayu puranam* the *rájasa gunam* or quality of passion in the Deity, represents *Brahmā*. The more general view, which makes *srishti-st'hiti-layam*, or creation, preservation, and destruction, to be the three principal operations, ascribes to *Brahmā* the work of creation.

In the *puránas* of the *Vaishnava* class, it is stated that after the last great *pralayam* or destruction by a flood, the Supreme Being, as *Narāyana*, floated on the abyss of waters on a leaf of the *āla* tree, (fic. Ind.), which leaf has a symbolical meaning. From his naval the stalk of a lotus arose, in the flower of which *Brahmā* was born as the Creator. The *Calpa* (q. v.) is a day of *Brahmā;* and a hundred years, composed of such days, form the time of his life; the end of all things. Such an immense period runs so far onward, that, with us, it may suffice to teach that Brahmā is not the Eternal ONE; and the symbol, in Hindu style, probably means no more.

The *Saiva puránas* ignore the above view. They state *Visva carma* to be the former of all things. As they maintain the supremacy of *Siva*, the chief contest is with the

followers of *Vishnu;* nevertheless *Brahmā* is treated with contempt and obloquy. Thus *Siva* cut off one of the heads of *Brahmā*, for his pride. *Brahmā* suborned a *ketaki* flower to tell a lie, with reference to the immensity of *Siva;* and was sentenced by *Siva* to be without temples and worshippers. *Subrahmanya* asked *Brahmā* the meaning of the mystic syllable (*aum*), and as *Brahmā* could not tell it, *Subrahmanya* put Brahmā in prison, and himself assumed the work of creation. These two last legends from the *Scánda purânam* are repeated in many of the local legends of *Saiva* temples in the Peninsula: in that of the *Ecambésvara* fane at Conjeveram, with great prominence.

For reasons elsewhere apparent, the *Vaishnava* system may be regarded as the *quasi* orthodox system. According to that system, *Brahmā* has four faces; not only as regarding the cardinal points, but as the author of the four *Védas.* The fourth *Véda* being comparatively modern, the hieroglyphic must be equally so. In statuary, or drawings, *Brahmā* in one hand holds a book, in another a rosary.

His color is tawny or ruddy, the color of earth, and so far agreeing with the name Adam. His vehicle is a bird of the *anser* kind. As Creator, his *sacti* is *maya* (matter): as the author of the *Védas* his *sacti* is named *Sarasvati.*

By a modern legend, the four classes, *Brahman, Cshetriya, Vaisya, Sudra;* are symbolically stated to have proceeded from different parts of *Brahmā's* body; the *Brahman* class from his head; and thence claiming pre-eminence,

Brahmā, as *Svayambhuvā*, or son of the self-existent, corresponds with *Adam*; and except as above, I believe no further. The name is remarkable as being an anagram of Abraham: two short vowels a, a being made one long *à* at the close: and this long vowel implies a derivative from *Brahm.*

Moreover, the opening of the Book of Genesis appears to teach that the Elohim of Jehovah created the heavens and the earth; the word *Elohim* being resolved by Rabbies into *āb-bén-ruach* The doctrine of the Brahmans, that the supreme *Brahm* delegated creation preservation, and destruction to *Brahmā, Vishnu,* and *Siva,* is analagous to Hebraism; however, they came by it.

BRAHMA—in the sense of the Rüch véda means a word, and Sarasvati its power or utterance.

BRAHMACHARIN—a student of the veda, the 1st order before becoming a *Grihastha.*

BRAHMADICA. A progenitor of mankind. *Brahmā* created nine such; and they, as heads of families, became the progenitors of the human race. There is a frequent interchange of names between these nine, the seven great *rishis,* and the *prajapatis,* or patriarchs. See *Prajápati.*

BRAHMANAM—the ritual and prosaic appendage to the sanhita or mantra portion. "All that is not mantra is brahmanam." The *Aitareya brâhmanam* of the *rŭch véda,* translated by Prof. Haug, is a lengthy and remarkable book.

BRAHMÁNDAM, the universe; a metaphorical term.

BRAHMA NÁBHA, *Vishnu.*

BRAHMANI, *sacti,* female power.

BRAHMA RATRI, the night of Brahmā, one thousand divine ages.

BRAHMO-SOMAJ. A Bengalee term used by themselves, to designate a body of seceders from *Páncha rátrĭ* (or idolatrous) Hinduism; and, in effect, a retrocession to something approximating to the pure Hebraistic dogma of one Supreme Being of threefold operation. Their principal tenet is stated to be—"the worship of one Supreme Brahmā, "who is the Creator, Preserver, and Destroyer; the giver of "present, and eternal good; all-wise, all-pervading, full of "joy, the good, and without form" *(apa-rúpa* supposed:) this term abnegates idol-worship, and also vedantism, or pantheism, which makes all creation to be a development of the Divine form. They merge the pauranic *Trimurti* into one Being, of three-fold power: *srĭshti, st'hiti, layam,* or creation preservation, destruction are so inwoven to the mind of a Hindu, that it will take time to go back to the Hebraic idea; so as to justify their writing—"Here then is the religion that has come down to us, direct from God; and exists, from the beginning of the world, in numerous forms." Their own form they term Brahmism; the reader will observe it is *Brahm,* not *Brahmà-ism.*

BRIHÁNYA—Saturn.

BUDDHA. Generally a sage, as applied to various persons; but especially to one the latest, sometimes distinguished as *Gŭutama Buddha.* He was the son of a King of *Magadha,* born in the fourth century A. C. His proper name appears to have been *Sacya Sinya,* (the Scythian Lion). He was beautiful in person, favored by women, and

distinguished for skill in the use of the bow. One particular feat has been handed down, and is commemorated on one of the Elliot marbles. He appears to have lived, for several years, a life of secular pursuits, and pleasure. But on going out of the gate of his father's capital he, on three or more occasions, saw certain signs, which led him to think on death, and the vanity of man. He took the matter so seriously, as to lead him to renounce his prospects, and to go about an almost naked mendicant, begging his food. The first day that he lived, in this manner, on alms, filled him with ecstatic pleasure. After a time he was joined by a few others, who ultimately became leading disciples. He was inclined to poetry, and one day, seated under an *asoca*-tree, composed a chant; handed down for ages among his followers. He felt himself to be inspired, and was conscious that he had become a *Buddha*. He opposed the doctrine, and practice of animal sacrifices, and held to penance instead. He thus turned the tables on Kings and the rich, who alone could afford to make costly sacrifices. He taught a variety of austere, and singular observances. The new way took, and spread wonderfully. He came to be considered the ninth *avatāra* of *Vishnu;* and the claim was conceded: for we find *Jayadeva* in the *Gita Govindu* admitted it. But when *Bauddhism* had gathered strength, was seated on the throne at *Magadha*, and persecuted the old *Vaishnava* way, then the claim was denied; and *Balabhadra*, nominal elder brother of *Krishna*, chosen instead. Bauddhism spread through Behar, and northerly to Benares, southerly to *Calinga*, thence to Ceylon, thence to the neighbouring Continent, becoming the religion of the old Pandyan kingdom. It also went from *Calinga* to Java, as shewn by architectural relics, and statuary there.

Buddha became a god: and died, expecting release from any other transmigration into a material body. Anything further is not clear, the Bauddhist *nibutti* not being well understood by some writers: it is, by them, supposed to imply a loss of personal identity. But the light of a candle may exist, though lost; that is invisible in the blaze of sunlight; and possibly something like that may be the idea of Bauddhist liberation. It is evidently similar to the *nivertti*, or *mocsham* of the Brahmans; and, as I conjecture, analagous to the ἀπολύτρωσις and ἐξανάστασις of St. Paul.

BUDHA. The son of *Chandra* the son of *Atri*, who was the son of *Brahmā*. *Budha* married *Ilā*, whose sex had

been changed by *Siva*. Thence the lunar, as distinguished from the solar, line of Kings; and to that point is to be referred many important opinions and results, very widely disseminated. See *Ilā*.

There exists a doubt whether the names of planetary bodies were given to early men, or whether the planets were named after distinguished men of the earliest age. The *puránas* give a brief legend, which has been deemed astronomical, but of a doubtful school; such as reduced the father of Abraham to a constellation. This legend is that *Chandra* (the moon) was placed in the house of *Vrihaspati* (Jupiter) as his pupil, and that *Tárà* (the lunar path of 27 asterisms) fell in love with *Chandra*, and seduced him while *Vrihaspati* was away at a sacrifice made by *Indra* (the firmament); the result was the birth of *Budha* (Mercury). If there *be* any astronomical meaning, it would imply that the old Chaldeans thought that the moon in some part of its orbit attracted a satellite of Jupiter, detached it from that planet, and was the occasion of its finding an orbit around the sun, as a primary planet. However, this interpretation has great improbabilities.

The poets, and especially Telugu poets, have paraphrased the legend in their own way; and very freely too. If the parties were men on earth we get at one of the earliest known wars. For, the claim to the parentage and right of *Budha*, by *Vrihaspati* and Chandra, led to a fierce war, dividing gods and men into two parties.

In a variety of works published, writers, though oriental scholars, confound *Budha*, and *Buddha*. This appears so late down as Major Cunningham's book on the Bhilsa Topes; published in 1855. But the persons are distinct, the sense of the words different, the spelling different, the pronunciation still more so.

BUDHA PUTRA. *Purúruvas.*

C.

CAILASA or *Kailasa*. The paradise of *Siva;* where he is represented as holding his court, attended by *ganas* or hosts of celestials. In this situation, *Parvati* is the usual name of his consort; not *Dévi*, or *Durga*. The idea of a mountain is given; for, at *Siva's* marriage with *Parvati*, the concourse of gods, celestials, *rishis*, and others, was so great, that

Cailasa, unequal to the load, became inclined; until set right again by *Agastya*. The banishment of celestials from this place, for some fault; and the being sent down to earth imprisoned in some body, human or bestial, as a punishment, is quite a common-place topic, in various legends and ordinary tales.

Cailasa is now the name of a sugar-loaf mountain, which rises from the table-land above the *Himálayas;* so steep, as to be inaccessible. The lake *Manasarowa*, deemed very sacred, lies near the foot of the mountain; and is apparently the birth-place of *Subrahmanya*. The locality is, without doubt, connected with some early events in the history of mankind: the precise bearing of which appears now to be lost. For a description of the mountain, lake, and neighbourhood, see Moorcroft's Journal in the Asiatic Researches.

CALI. (*ă*) A name of *Sani*, or regent of the planet Saturn; as considered to be of malignant influence.

CALI-YUGAM. (*ă*) The fourth, or evil age in every *mahà yugam*. See *Calpa*.

The beginning of the present *Cali-yugam* has been variously discussed. Professor Max. Müller, by a critical adjustment of the observation by *Parasara* of the place of the colures, has greatly reduced Colonel Wilford's high figure B.C. 1391, bringing it down to about 800 B.C. The beginning of the *Cali-yugam* was posterior to *Parásara*, and may be safely dated at about A.D. 700.

CALI, or BHADRA CALI. The *sacti* of *Vira Bhadra*, a form, or emanation of *Siva*. The name is not unfrequently used in a general way, as if the same as *Durga* or *Parvati*. In the south of the Peninsula, the name frequently occurs, in books, conjointly with *Coil*, for temple: *Cáli-coil* is one in which the female energy is worshipped by cruental sacrifices. Though somewhat different, yet *Cáli** is used as equivalent to *Durga*, in the most terrific form. Her color is black; the face horrible; the teeth are fangs; she is represented as delighting in human blood; and, when drunk therewith, dancing for joy. To this terrific form, human sacrifices were once publicly, and extensively offered: they are still said to be sparsely, and secretly offered. Very

* In a Madras publication, mention is made—"of the Belly God, or his Sister Kali." When an intelligent writer, in a highly respectable publication, can so express himself, it indicates the need of a publication like the present one.

many *Cáli-coils* are scattered over the Carnatic; and, by traditional statement, a human sacrifice was offered at the foundation of every one of them. The *Tantrica* rites, of the *Atharvana véda*, pertain to this worship. It passed from Phenicia or Egypt, into Greece; and from either Egypt or Assyria probably came to this country. It is only practised by a class of *Saivas*.

CALI DASA. A poet and dramatic author, probably somewhat anterior to the Christian era. There would seem to have been a later poet of the same name at *Canya Cubja* or Canouge; but the one here intended was a court poet of *Bhója-rája*, at or near Ougein. Two others were there at the same time—*Bhava bhúti* and *Dandi;* but *Cáli dása* took the lead, and appears to stand at the head of all dramatic authors. It is stated that, in early life, he was a rude clown; but that, going with others to a festival of *Cáli*, he was shut up at night when asleep. On awaking at midnight, he was terrified; when the goddess appeared, and marked her *bija*, or especial letter, on his tongue. On his delivery from durance, the next day, he wrote certain stanzas in her praise; said to be extant, and greatly admired. The *Chandra loca* of *Cáli dása* is a poem on rhetoric, in a hundred stanzas; each containing in one line the rule for a trope or other figure, and the second line containing an exemplification. It is the source of poetical rhetoric, and variously commented on; especially by *Appayya dicshita*. The two best dramas of *Cáli dása* are *Sacontala* and *Vicramorvasi*. His *Mégha dūta*, or cloud messenger, is a centum, a mere *jeu d'esprit*, yet made much of, and translated by Wilson. The merit lies in the geographical details. The poem must not be estimated by the translation, which is sufficiently tame. In my Catalogue Raisonné, two or three anecdotes of *Cáli dása* are interspersed, but I do not think them of sufficient weight to be transplanted hither. *Cáli dása* excelled in describing the female person, and character: as a votary of *Cáli* he leans towards sexualities; but less grossly so than later writers; possibly so much the more insidious, and dangerous.

CALPA. A chronological period of immense duration; and the bright half of a day of *Brahmā*. The *calpa* consists of fourteen *Manuvantaras;* or of one thousand great ages, (*maha-yugas*), each of which contains a *satya*, a *trēta*, a *dwāpara*, and a *cali-yugam*. Seventy-one of these great ages make a *manuvantara* (period of a *Manu*), amounting with a *sandhi* or twilight, equal to the *krita* (*i. e., satya*)

yugam, to 308,444,000 years, which sum, multiplied by fourteen with a *sandhi* of like extent superadded, makes a total of 4,320,000,000 years, for the entire *calpa*. This statement is according to the *Siddhanta* system, or northern mode of reckoning: the *Vācya* system of the south differs. The whole is evidently artificial.

The *calpa*, after all, is simply the bright half of a day of *Brahmā:* the night is presumed to be of equal duration. One hundred years of such days is *Brahmā's* period of life, when creation disappears. The Brahmanical reckoning by the *Siddhanta* system is, that we are now in the *Cali yuga* of the twenty-eighth great age of the seventh *manuvantara* of the first *calpa* of the fifty-first year of *Brahmā's* life: that is, a little more than half way towards the end of all things. Such exaggerated statements may have originated from astronomical calculation: they accord with the tendency to hyperbole, and grandiloquence common in Brahmanical writings. The seven *manuvantaras*, it may be observed, agree in number with the seven successive periods (*Yōmīm*) of creation, recorded in the 1st chapter of Genesis: in the seventh of which periods we now are. The "Book of Enoch" gives some clue to the periods of rule of the *Manus*, and the epistle of St. Jude, in the expression "Enoch the seventh from Adam," seems to refer not only to the book, but to its mode of reckoning. For the rest, the high periods, above recited, are most likely borrowed from the chronology of Babylon, or of Egypt: possibly from both.

CALPA or CALPACA VRICSHA. The tree of plenty in the paradise of *Indra;* fabled to yield whatever might be desired. The paradise of *Indra* is the visible firmament, or heavens; by consequence, tree is a metaphorical term. There is every probability that this metaphor, is a distorted and magnified tradition, as to the "Tree of Life" in the garden of Eden. Very often Hindu traditions may be traced upwards to a Babylonian, or Hebrew, or Egyptian origin.

CAMACSHI (lust-eye.) The *sacti* of *Ecambéswara*, a form of *Siva*, worshipped in the very large temple at Conjeveram. The lofty *gopura* or tower over the porch, was built by the order of *Achyuta raya* of *Vijayanagaram*. The names of the god and goddess are merely epithets applied to *Siva* and *Parvati*.

CAMBUSA. The Telugu mode of spelling the name *Camsa* (or sometimes *Cansa*.) The uncle of *Krishna*, who

sought *Krishna's* life; and whom *Krishna* ultimately slew. Astyages, King of Media, was perhaps the individual. Cambyses married his daughter; and there seems to be some confusion by misapplication of names. See *Krishna.*

CAMSA or CANSA. See above.

CAPILA. A sage deemed to be a subordinate manifestation of *Vishnu.* In the *Bhágavatam,* some legendary matter is stated concerning him; scarcely worth quoting. In one birth he had been a King; and was again born a *Brahman.* The *Sanc'hya* philosophy is ascribed to him; and this is atheistic. If the reader will refer to the *Sanc'hya káricas,* as translated by Professor Wilson, he will see that concrete substances are stated to be derived from obscure, and abstract principles: a system so clearly delusive, that it is surprising it had any followers. The *Bauddhas* appear to have adopted much of this system: hence termed *Sugatas esprits forts,* mis-guided.

CARMAM. For one very frequent meaning, see *Tapas.* The higher, and very important meaning is nearly tantamount to fate, or predestination. The immortality of the soul is recognized. The sentient souls of the inferior orders of being do not die, but transmigrate. The soul of a being higher than man, is stated to be occasionally sent down to earth, for some fault committed; becoming imprisoned in some body human, or inferior. Thus promotion or degradation is provided for; but there is a lower scale of punishment in *Pátálam,* a world of snakes, and *Naraca,* a place of darkness, and ordure. The higher grades of promotion are to *Sverga* the paradise of *Indra,* to *Vaicontha* the paradise of *Vishnu,* (the sun) *Cailasa* the paradise of *Siva;* and the highest is *mócsham,* or *liberation* from a material body in the *Satya-lóca,* or *Brahmā lóca;* that is, the highest heaven. In connexion with this system, a human being is regarded as a three-fold* existence; the *st'hūla deham* or visible body, the *súcshma déham* a minute (or spiritual) body, and *kârana deham,* the causal (or superior) soul. The second is also called *yátana déham,* as capable of suffering; and therefore not wholly immaterial; but small, and refined from grosser particles.

Carmam is the decree passed at the close of any life. According to the good or evil conduct of a previous life, such is the good or evil of a present being; and a future

* In Hebrew, Greek and Latin there are severally three distinct words; similar in meaning to the Latin *corpus—animus—anima.*

state will be determined by the good, or bad conduct of the present one. The entire system is one of personal merit, or personal demerit. A very sensual person may, next time, be born as a swine. A consumptive habit in this life, is the punishment of a gross sin, in a former state of being. Black teeth punish a bad habit heretefore ; and so on in a variety of specified cases. The lower punishments are for the deepest criminals : and the details are horrifying. The highest ascent is only for the mortified ascetic, who in the present life is considered to be *(paramámsa)* a portion of the deity or *jîván mukti* a living divinity.

CARNA. See KERNA.

CARTICEYA—or, better, KARTIKEYA. A son of *Siva*, not in the ordinary manner of birth ; deriving this name from having been nursed by the six stars in *Critica*, or the Pleiades. He has six faces to correspond : hence, in Tamil, called *Aru muc'han*. By some, he is compared to Mars. The above name is seldom used otherwise than in reference to his wars against the *Asuras ;* and its use is confined to the north. In the south, *Cumara* or *Cumara svámi*, *Scanda*, and *Subrahmanya ;* the last, especially, are more commonly used. See those words.

CASI—the first of seven sacred places, Benares. This last name is merely a Mahomedan blunder for the classical name *Varanes*. The popular word is *Cási* alone used in the south. It needs no description here. The *Saiva* system made its first descent there. See the legend of *Divódasa* in Col. VansKennedy's work. Pilgrimages from the south are made thither on special occasions. *Tén Cási*, south Benares, is locally applied to Madura.

CASYAPA. Apparently an antediluvian personage, and numbered among the seven great *rishis* that escaped the waters of the deluge. Little else is recorded of him ; except that, anteriorly, he married two wives, named in Sanscrit books *Diti* and *Aditi*. From the latter the *Dévas*, and from the former the *Daityas* or *Danavas*, proceeded. It would seem to have been the first known instance of formal polygamy ; and, in its results, it was disastrous. Thenceforward began to exist two antagonistic races ; sometimes at peace, but oftener at war with each other. The term *daitya* is mostly limited to antediluvian times ; since all the *daityas* perished in the flood ; and a few of the *dévas* alone survived. Yet the subsequent quarrel, by which the *asuras* became the antagonists of the *dévas*, has led to some confu-

sion in Hindu books, by terming the *asuras, daityas.* See *Asura.*

There is little doubt that the *daityas* are the Titans of the Greek mythology; who fought with the gods; and are represented, by Ovid, as cruel and blood-thirsty.

——————Scires é sanguine natos.

The Greeks must have had some traditionary knowledge of *Casyapa;* but they wrote the name Cassiopeia; invented a legend of a female, and gave the name to a constellation.

There is, just, a possibility that Lamech, of the race of Cain, was the same with *Casyapa;* and that, in Hebrew, the "Sons of God" and "Daughters of Men" correspond with males of the *dévas* and females of the *daityas.* The Greeks, known in later days as Δαναϊοι danaioi (*danavas*), according to Bryant, termed themselves the "Sons of Men." *Diti* was also named *Danu.*

CAURAS. See *Kauras.*

CAUSICA. See *Kausica* and *Visvámitra.*

CHANDRA. A son of *Atri* and *Anusya* or *Atreya,* under the special influence of *Brahmā.* When old enough he was sent to the dwelling of *Vrihaspati* as a *Brahmā chari* student. It so happened, that the sage was summoned to attend a great sacrifice, by *Indra.* While away, *Tārā,* his wife, seduced the young man; and in the end, bore a son named *Budha.* A dispute afterwards arose, as to whether *Vrihaspati* or *Chandra* could claim this son. The dispute being referred to arbitration, the award was in favor of *Chandra. Vrihaspati* thereon used all his influence, and stirred up a war; which had something to do with the first separation after the flood. Some writers, of the Wilford School, would reduce the entire affair to some astronomical enigma; but it is not unlikely that the names of planets were applied to men as epithets.

CHARVVACA, head of a materialist sect. See *Nastica.*

CHENNA BASAVA. The nephew of the elder *Basava* (q. v.) born of his sister *Nāgama,* she not being in wedlock; and by some writers not obscurely hinted to be *Basava's* son, as well as nephew. The reason given is, that *Nāgama,* after giving birth to an illegitimate child, ought, by rule, to have been expelled from *Basava's* family: whereas she was still retained, in equal honor, as before. Be this as it may, *Chenna Basava* succeeded, as head of the new sect, on the death of his uncle. He had more of a literary, and philosophical turn. The *Harana hasagi* ascribed to him, is

a regular and philosophical statement of the new phasis of the *Saiva* credence. The *Chenna Basava puranam*, also ascribed to him, is a clever, but audacious book. In it unsparing sarcasms are cast on the order of Brahmans: and a tendency to indecent story-telling is also visible therein. It was the *purāna* of a sect that had exterminated their rivals, the *Jainas*.

CHOKANAT'HA. A name of *Siva*, as worshipped in the principal temple at Madura: it is understood to mean "cool-lord;" and is applied to an immovable *lingam* of stone, in an inner recess; to which I was once allowed to approach; near enough to see a single wick lamp burning by day, put on the pedestal: and making darkness visible. The image carried out in procession is of gold, once cylindrical; but, by dint of rubbing and cleaning, now considerably flattened. The temple has high walls, and four lofty *gopuras* or towers, built by *Tirumala nayak*, a King. The *sacti* of *Chokanát'ha* is *Minácshi*: see *Minacshi*.

CRISHNA. The orthography of Sir W. Jones. See KRISHNA.

CRITICA. A lunar asterism, the Pleiades. Its influence is considered to be particularly evil; and when the moon is near the Pleiades, is a time of fasting and prayer. Children do not attend school on that day; and natives, if possible, avoid doing anything of importance. The six stars of which the constellation is composed, are fabled to have been nurses to *Subrahmanya*, (thence called *Cartikeya*,) each nurse suckling one of his six mouths. The Greek called the Pleiades stormy; but, perhaps, because of being orient in the winter season.

CUMBHAKERNA. A *Yacsha*, and brother of *Rávana*. He was of gigantic proportions; with great muscular powers; a cruel being; but of dull intellect. He performed a long penance; and, on the deity to whom it was directed appearing to ask him what boon he wanted, his *sibboleth* lisp did him harm. Intending to say *nityam*, that is, immortality, he enunciated *nidram*, sleep. "Granted" said the deity sarcastically; and he fell into a profound sleep; continuing throughout the struggle, in which he might otherwise have been of service. He was slain in the war.

CURATTALUVAR. The eleventh or twelfth of *Vishnu's* special votaries: of whom little more is known than that he was related to *Rámanújácharya*, the most distinguished of the twelve.

CURMA AVATARAM. The second of the ten especial manifestations of *Vishnu*, in the shape of a tortoise. All the *avataras* are hyperbolical and figurative; but this, peculiarly so. The simple statement is, that *Durvasa rishi*, (see *Durvasa*), once presented a flower to *Indra* which he, somewhat carelessly, put to the trunk or mouth of *Airavata*, his white elephant. The animal, instead of raising it on high, and returning it to its master, threw it down, and stamped on it. *Durvasa* incensed, pronounced a curse on *Indra* and his *dévas* in *Sverga* and on earth; dooming them to be enfeebled, and without power to stand against their enemies. The curse took terrible effect; *Indra* suffered disgrace, and the *dévas* on earth were oppressed by the *asuras*. To remedy the evil, *Vishnu* assumed the form of a tortoise at the bottom of the milk-sea; bearing Mount *Mandara*, which was used as a churning rod. The serpent *Vasuki* was twisted round it, for a rope; *Siva*, with the *dévas*, was at its head, and the *asuras* held the tail. Metaphor is exhausted in describing the work of churning; attended with lightning and thunder, a war of elements, and of the milk-sea. The result was, nine precious products; of which the Physician *Dhanvantri*, the goddess *Lacshmi*, and the *Amrita*, or beverage of immortality, were the most distinguished. This last was the great object of the operation; as intended to strengthen the *dévas*, and to enable them to cope with the *asuras*. From the violence of the twisting, the serpant *Vasuki* vomited poison: which became mingled with the *amrita*; and *Siva* drinking of this mixture, became seriously ill, and lay all one night (the *Siva ratri*) in an uncertain state between life and death. He recovered; but the poison adhered to his throat, which turned blue: hence his epithet *Nîla kant'ha* (blue-throated). The *asuras*, being the stronger party, managed to keep the *amrita* to themselves; and *Vishnu* next assumed the form of *Mohini* (fascinating female). She entirely beguiled the *asuras*, and contrived to get the *amrita*, and bestow it on the *dévas*. The *Saivas* fabulate a connexion between *Siva* and *Mohini* with the birth of a son named *Harihara* (see *Ayinar*). The distress of *Siva* is commemorated in the *Siva rātri*. In Egypt,* there was a like commemoration, for a night, of the distress of *Osiris*. Bryant clearly proves Osiris to be the Bacchus of the Greeks; and Bacchus the same as Noah. See introduction to my Catalogue Raisonné.

* See Pritchard's Egyptian Mythology.

CURUS. See *Kauras.*

CURUCSHETRAM, place of the *Curus;* the field of battle in the great war. The locality is said to be near modern Delhi; but, except as commemorative, that is more than doubtful.

CUSA. The elder twin-son of *Ráma* by *Sita;* born in a hermitage. See *Lacshmana* and *Sita.* In the *Rámáyanam,* it is stated that the two sons of *Ráma* recited that poem, as composed by *Válmiki;* but it is quite clear that the poem must have been written at a comparatively recent period. *Cúsa* is stated, in pedigrees, to have succeeded *Ráma* at *Ayoddhya.* The authenticity of the *Rámáyanam* is unquestioned by the *Vaishnavas;* but there are reasons for regarding it as an extravaganza; grounded on much simpler circumstances.

CUVERA. Son of *Visravasa* and *Iravata;* the regent of the north quarter; King of *Yacshas,* of the race of *Pulast'hya:* See *Yacsha.* His capital was named *Alacápuri:* other names, or epithets, indicate the *Himálayas* as its site. The *yacshas* being regarded as somewhat differing from human beings, and *Cuvéra* being wealthy, (see *Nava nidhi*), he was made the demi-god of wealth: so far only agreeing with the Plutus of the Greeks. He rode on the shoulders of a man, as his vehicle; possibly a custom (as now in the South Sea islands); and possibly symbolical. *Cáli Dása's* poem, the *Mégha Sandésa,* or Cloud Messenger, is founded on the supposition that *Cuvéra* had banished one of his *yacsha* subjects to a distant place, for some fault. There are tales in which the name of *Alacápuri* occurs: it is probably fabulous. See *Ráma* and *Rávana.*

D.

DACSHA. A *Brahmādica,* and *Prajāpati,* or early progenitor of mankind. He had fifty daughters; twenty-seven of whom are stellarized in the lunar mansions; the most distinguished and unfortunate of them was *Sati,* married to *Siva.* The affair, between *Dacsha* and *Siva,* is narrated in many *puránas,* especially in the fourth *scándam* of the *Bhágavatam;* and is repeated in very numerous local legends. On one occasion, as *Brahmā* and *Vishnu* rose up when *Dacsha* passed by, *Siva* did not rise. *Dacsha* resented the affront, and a wordy abuse followed. Soon after *Dacsha* made a great sacrifice, to which *Siva* and *Sati* were

not invited. The latter, nevertheless, went; and, on being affronted, threw herself into the flames* of the sacrifice, and perished. *Siva*, exasperated, tore off a lock of his hair, and cast it with violence to the ground. It started up in the shape of *Viva Bhadra*, with a thousand hands, whom *Siva* sent to destroy the sacrifice. He did so; and among other acts, cut off *Dacsha's* head. The gods present went to *Brahmā*, and complained: whereupon he, with them, proceeded to *Siva:* interceding on behalf of *Dacsha*. *Siva* then went personally to the scene of disorder; and, by mistake, affixed the head of a ram to *Dacsha's* body, which he resuscitated. Drawings of *Dacsha* represent a human figure with the head of a ram.

There can be but little doubt, that this antediluvian tradition (magnified according to Hindu *alancáram,*) refers to the sacrifice of Abel; which excited the wrath of Cain. If so, it would follow that Cain married his niece; not his sister, as Gessner, and others, have stated.

DACSHANA MURTI. A patron of learning, invoked by *Vaishnavas.*

DACSHANAYANAM. The sun's course in the southern hemisphere: it applies both to the *pathway*, and to the apparent motion therein.

DACSHAYANI, the twenty seven lunar places, as daughters of *Dacsha.*

DAITYA. A descendant of *Casyapa*, by his wife *Diti.* The term is antediluvian; concurring apparently with a Titan of the Greek mythology. In the book of Genesis the *daityas* are probably denoted by the word *nephilîm*; which is translated giants, as the Titans were held to be giants; but all annotators agree that the exact meaning of the word *nephilîm* is unknown.

DAMAYANTI. The wife of Nala, King of *Nishadha-désam.* See *Nala.* It may be added that there are few heroines of romance, to whom more sympathy is accorded than to this high-born female, of romance, or reality.

DANDA—*Yama.*

DANDI. A poet and contemporary with *Cáli dási* of the court of *Bhója rája.* He is said to have seen *ubaiya cavi,*

* Hence, in modern times, a widow consenting to be burned with the corpse of her husband, came to be called a *Sati.* The vulgar word "suttee" is not the *act* of burning; but the female burnt.

or equally a poet in Tamil and Sanscrit. His reputation, in the south, is founded on the *Dandi alancáram*, a treatise on rhetoric; little known, even if extant. Doubtless he wrote other works; but they are most probably lost.

DANU, *Diti.*

DARACA—*Vishnu's* car-driver.

DARPACA—a name of *Manmata.*

DARSANA—a school of philosophy. Six are enumerated,—Patanjali, Sānchya, Vaiśćhica, Nyáya, Mimamsa and Vedanta.

DASARAT'HA. A King of the solar line; and nominal father of *Ráma Chandra*, or *Cotanda Ráma.* The name *dasarat'ha* means ten chariots; but the version of Sir W. Jones is, that his war-chariot bore him to the eight points of the world, and to the zenith, and nadir: possibly a magniloquent native gloss. The son is often termed *Dasarat'ha Ráma*; distinguishing him thereby from *Párasu Ráma.*

The statement in the *Rámáyanam* is, that *Dasarat'ha* having four wives, and no son, moreover growing old, made a magnificent sacrifice in order to procure offspring. A Brahman named *Rishabha*, unacquainted wih women, was sent for, from *Assam*; in order to conduct the said sacrifice. He lived in the palace, and had free access to the female apartments. Just at the finished point of the sacrifice, *Vishnu* appeared, in its midst, holding a vessel containing *payas* (milk or curds.) *Dasarat'ha* received this vessel; and was instructed to distribute the contents among his four wives. He did so; but gave the larger portion to his favourite wife *Kausalya*, who bore to him two sons, *Lacshmana* and *Ráma:* while the other three wives bore each of them one son. The son of *Kaikeya*, the youngest wife, was *Bharata;* who, by intrigues of his mother, was made to supplant *Ráma.*

The episode concerning *Rishab'ha* is probably mere poetical fiction; but, at all events, it seems to intimate that *Vishnu* did not condescend to be born of a *Cshetriya* father and mother.

DATTATREYA. A son of *Atri* and *Anusya*, born under the influence of *Vishnu.* The *Bhágvatam* states that he and two other sons, to wit *Durvasa* and *Chandra*, were excellent and famous men. *Dattátreya* is usually considered to be a subordinate manifestation of *Vishnu;* but

little otherwise is known concerning him. His place in chronology is high up, near the time of the flood.

DEVA, *Dévatah, Déverkal, Dévándlu.* The word *déva* simply means *god;* but is rarely applied to the superior deities, if alone. *Maha déva* is an epithet of *Siva. Brahmā déva* is sometimes met with. The most frequent use of the term is in the above plural; which I have been accustomed to translate by the word "celestials;" in order to avoid the theological word "angels!" According to the general use of the word, by Hindus, or by *Vaishnavas* in particular, there exist thirty-three crores; that is, three hundred and thirty millions of celestials; but, it may be readily understood, that this is only a figurative mode of expression, according to the rules of *alancáram,* to denote a great number. They are not demi-gods, as some have written; that is, not deified human heroes: *Ráma* or *Krishna,* is not one of them, but of higher order. The *devatahs* are considered to people the paradise of *Vishnu;* but they especially belong to *Sverga,* the paradise of *Indra.* They are usually ranged under eight divisions, or companies, with a *Vasu,* as leader, at the head of each one. The eight *vasus* are thus *quasi* eight archangels. The *Saivas* are somewhat more particular than others; the eight divisions are termed *ganas,* classes, or hosts; and *Siva-gana* is frequently used of a single celestial of *Siva's* paradise; especially with reference to such a one being sent down on earth, to bear a human, or some other form; and that either as a punishment for some crime, or to accomplish some important purpose. Hindu romance deals much in such incarnations: history occasionally. See *Basava.*

The plaister figures outside the *gópuras* of temples; and the rows of figures bending on one knee to *Siva,* in the sculptures at *Mamullapuram* (the seven pagodas) are of this class: and others similar at Ellore, or elsewhere.

It may not be unimportant to notice that a great misrepresentation has been made on this subject; unintentional, I believe, in most cases; but not always so. The absurdity of Hinduism has thence been inferred, and continues to be inferred; as I have seen in English periodicals of a very late date; but the inference is founded on a mistake. The use of the Hebrew word *Elohim* was precisely similar; and we know that, in that sense the word meant "angels." "Lord of hosts" is identical, in meaning, with *Sábhápati,* an epithet of *Siva,* and *Ganapati* a name of *Ganesa.* The

school men of the Romish Church have a division of the companies of angels, with the names of the archangels, astonishingly similar to the *Saiva* classification. It may be worthy of consideration whether the whole be not derived from the Talmud; and ultimately, in the main points, as to archangels, and hosts, or companies of angels from the Hebrew sacred writings themselves.

DEVA, as opposed to *Daitya* or *Danava*. The origin of this distinction is antediluvian, *Casyapa* had two wives, *Aditi* and *Diti*. *Aditi* was the mother of the *dévas*, and *Diti* mother of the *daityas*. Between the two races interminable war was waged. "The earth was filled with violence." The use of the word *dévas* continued after the deluge; but the other term merged into that of *asuras*. The learned Bryant shews that the terms "sons of god," and "sons of men," were in use among very ancient people; and that the Greeks termed themselves "the sons of men." They were also styled *Danaioi*, the same word as *Danava*.

DEVAKI. The wife of *Vāsudéva*, and mother of *Krishna*. Her father was *Camsa*, a King; who sought to slay her son. There is a fair possibility that she may be the same as Mandane, daughter of Astyages, King of Media, married to Cambysēs (in the Greek mode of spelling), and mother of Cyrus. See *Vásu Déva* and *Krishna*.

DEVARSHI. A divine sage; see *rishi*.

DEVENDRA. The god *Indra*: See *Indra*.

DEVI. Literally a goddess in general; but specially applied to *Durga*, in the war of Amazons and *dévas* against the *asuras*. The very popular episode, in the *Márcandéya puranam*, known as *saptá sati* (as containing seven hundred *slócas*), or *Ch'handapát'h* or *Dévi mahátmyam*, narrates the wars of *Dévi* with *Shumbha*, *Nishumbha*, *Mahishāsura*, and their hosts of *asuras*.

Dévi is also a name much used by the *sacti bhaktis* in their mysteries, or orgies; sometimes viewed as horrifying, sometimes as beautiful, in form: *sicut bona dea*.

DEVIYANI. A daughter of *Sucra*, married to *Yayati*.

DHA—*Brahma*, *Cuvéra*.

DHANÉSA—*Cuvéra*.

DHANVANTARI. One of the products from a churning of the milk sea, in the *Cúrmávatáram*. He came forth, with a pot in his hand; bearing the *amrita*, or beverage

of immortality. He is physician to the gods; and the father of medicine; and, in so far corresponding with the Æsculapius of the Latins. Sanscrit treatises of medicine bear his name; much in the same way as Tamil writers have used the name of *Agastya.*

DHERMA RAJA. A name of *Yama,* as punishing the wicked. See *Yama.* Small temples are erected to *Dherma rája:* the walking over hot embers, and the *Chadùl* or "swinging festival," are conducted in front of such temples, or near to them. The hierophants are termed *pusáris,* and are usually *Súdras,* not Brahmans.

Dherma rája is also a name of the eldest of the five *Pāndavas;* son of *Kónti Dévi,* by *Yama; Pándu,* the nominal father, being leprous. As the eldest son, he inherited the kingdom, which he soon lost in a gaming match with his cousin *Duryódhana*; together with his wife *Draupadi;* who, for a while, was treated as a slave. Subsequently he, with his wife, and four half-brothers, retired to a wilderness. Various other adventures occurred; followed, at length, by the great war, narrated in the *Maha Bhárata.* After being re-instated in his kingdom, he made a horse-sacrifice; as claiming universal empire. At the close of life, he renounced all secularities; and, with his wife and brothers, commenced a mournful pilgrimage, in which they separately dropped down dead, by the way. Their souls visited *Svergam;* and saw the two divisions: nearly corresponding with the Tartarus and Elysium of Virgil.

Dherma rája is represented as being somewhat feeble and vacillating; and particularly weak in the matter of gaming. In battle he acquired the epithet of *Yuddhi st'hira,* or firm in fight. There are some distant similitudes in himself and brothers, to Homer's chief characters. See *Pándavas.*

DHRITARASHTRA. He was the father of *Duryódhana,* and uncle of the five *Pāndavas.* A son of *Ambi,* widow of *Chitravîrya,* youngest son of *Santanu* of the lunar race, by *Satyavati;* whose original name was *Âdrica;* but was afterwards surnamed *Yójanagandhi.* Her two sons, by *Santanu,* named *Chitrangada* and *Chitravirya,* having died without offspring, *Satyavati* suggested to *Bhishma,* eldest son of *Santanu* by *Ganga,* that he should accept the crown, marry his brother's two wives, and continue the royal line. Being a recluse devoted to a celibate life, he declined; but, on his mentioning a custom that an elder brother might marry

the wife of a younger brother, and if no elder brother were alive, then the Brahmans, or a Brahman, might marry the widow—*Satyavati* assented to this proposal, and informed *Bhishma* of the secret of *Vyása's* birth, as her illegitimate son by *Parásara;* and by consequence, (in the maternal line), elder brother of the deceased *Chitravirya*. By *Vyása* and *Ambi*, a blind son named *Dhritarashtra* was born. Some say that as *Ambi* closed her eyes from aversion to the person of *Vyása*, the son was born blind. *Dhritarashtra* is stated to have had a hundred sons; of whom *Duryoddhana* was the principal one.

The *Bhagvat-gîta* is said to have been repeated to *Dhritarashtra* by *Sanjini*. Though compelled by blindness to be inactive; yet the father of *Duryóddhana* took a great interest in the war that was waged between the children of two brothers as principals, and their people, all closely related to each other. On the death of *Duryóddhana*, he meditated revenge, and caused an instrument of strongly constrictive power to be made, which he wore on his person; and then expressed a strong desire to embrace *Bhîma*, his nephew, before he died. *Krishna* being aware of the device (the hug as of a bear) caused a stone image to be substituted; and as the blind King could not distinguish the difference, he was deceived, and *Bhîma* escaped.

DHRUVA—Brahma, Vishnu, Siva.

DIC PALACA. See *Pálaca.*

DICPATI, a ruler of a celestial point as distinguished from *pálaca*, guardian. Sun E., Saturn W., Mars S., Mercury N., Venus S.E., Dragon's head S.W., Moon N.W., Jupiter N.E.

DIGAMBARA. A naked ascetic, gymnosophist; anciently among the *Bauddhas*, or *Jainas*. In books, which gather up traditions, it is stated that Hindu females, of other classes, influenced their husbands to get rid of such nuisances. They certainly were got rid of; so that, at the present time, an ascetic, in a state of nudity, and seeming idiocy, strolling through a street, or town, is seldom, if ever, seen.

DIPACA, a name of *Cáma.*

DIPÁLA, a festival of lights in honor of *Subrahmanya* on the new moon of *Kartiki* month.

DITI. A daughter of *Dascha*, wife of *Casyapa*, and mother of the *Daityas*. Also named *Danu.*

DIVASPATI, a name of *Indra.*

DRAUPADI; (or Dropádi in Tamil books.) Daughter of *Drupada*, King of *Panchála désam*. At the Svayamwaram, or proclamation, inviting marriage suitors, the five *Pándavas* attended: when *Arjuna* succeeded in bending the bow, and hitting the mark: so carrying off the prize. According to rule, she was married to the elder brother; but was common to the five; year and year about: for which a special precept of some *rishi* was pleaded. While with *Dherma rája*, the disgraceful treatment was sustained by her, which may be found narrated under *Duryōddhana, q. v.* When in the wilderness with the five brothers, it was discovered, by means of the fruit of a tree, that her partiality was towards *Arjuna*. As a consequence, he was sent away to do penance. The author of the *Jaimini Bháratam* makes him take a long pilgrimage to the south. In the great war *Draupadi* was avenged by *Bhíma*, for the insults she had received from *Duryōddhana*. She accompanied the brothers on pilgrimage, and fell dead by the way.

DRÁVIDAM. As a substantive—that which is Southern or southerly. Panchadrávidam in apposition to pancha gaudam, the five great ancient kingdoms south of the Vindhya mountains: Dravira, Kernata, Gujerat, Maharashta, Telinga. As an adjective—Drávida-désa, the Peninsula of India: Drávidapáshaí, the substratum of southern languages; or only Tamil.

DRONA, (or *Drónácharya.*) Son of *Bharadvája* and preceptor of the *Pándavas* in the use of the bow, in the earlier part of their life. In the great war, he was on the other side; and commanded during one day's fight, in which he was slain. His son *Asvat'thama* then solicited the command; and used a stratagem, but failed.

DRONAPUTRA. A name of *Asvat'thama*. He formed the device of a night-attack, in order to kill the *Pándavas;* but, owing to the advice of *Krishna*, they changed their quarters, and *Abhimanyu* only was killed. *Arjuna* afterwards drew blood from the head of the slayer; but did not kill him outright, forasmuch as he was a *Brahman.*

DRUHVA. According to the *Bhágavatam*, was the son of *Uttaraparata*, (or *Uttánapáda*) by *Suniti*. The son of a younger wife, being the favorite child, *Druhva* proposed to do penance to *Vishnu;* but *Náreda* told him a shorter mode by *mantra*. *Vishnu* gave him the kingdom, with an apotheosis. After a long reign a celestial car, with two horses, appeared: he dropped his mortal form; was changed

to a divine form; and translated to the polar star; as a reward for patient constancy of mind. That star still bears his name; and the region around is the *Dhruhva mandalam*. Though *Arjuna* paid a passing visit to *Sverga;* yet *Druhva* is the only instance of a *translation;* as we usually term it, in the case of Enoch.

DURGA. The name of a warlike and cruel goddess, the *sacti* of *Siva* as destroyer. *Cáli* or *Bhadra Cáli* is strictly the *sacti* of *Vira Bhadra*, a *murti*, form, or portion of *Siva;* and, in common books, there is much interchange of the names *Cáli* and *Durga;* so that *Durga* is the feminine portion only of *Siva's* ferocious, and warlike nature. As *Siva* warred with the *asuras*, using his bow *Pinaca*, so *Durga* (otherwise *Dévi*), warred with them too, and was victorious. The names *Durga* and *Dévi* are chiefly used in reference to that famous contest of the Amazons. As one of the great mothers, her name is *Varáhi;* and, in that form, her vehicle is a lion.

DURGAM. A mountain fastness, or fortress; a place difficult of access. It enters into various compounds, being corrupted into droog, as Nundidroog, Chittledroog, *recte Nandi-durgam, Chitra-durgam. Durgā*, above, is the feminine noun.

DURVASA. Commonly, with the addition of *rishi*, a son of *Atri* and *Anusya*, under the special influence of *Siva;* a *Chirán'jívi*, or immortal man, not limited to one age. He is represented as choleric, irascible: not bearing, with any neglect, contradiction, or opposition; and, when offended, uttering a curse of sure, and dreadful effect. His curse on *Indra*, for a trifling cause, brought on strife between the *dêvas* and *asuras*. In the drama of *Sacontala*, his curse on that young woman, for a slight delay in opening her door to him, brought on her sorrow, and disgrace. In like manner, throughout the whole range of literature, the curse of *Durvasa* is at hand to account for every *contrétemps*, mishap, or misadventure. We are reminded of the Prophet Elijah; but without redeeming properties. *Durvasa* is simply a snarling, maledictory churl.

DURVASU. Second son of *Yayati*, by *Deviyani*, daughter of *Sucra:* said to have received from his father the south country: and to have been progenitor of the Pandyan Kings of Madura: this last is pure fable.

DURYODDHANA. A fierce fighter, or severe in war, a name or epithet of the eldest son, and most remarkable out

of a hundred sons of *Dhritarashtra* of the *Curu* race, a relative of the nominal sons of *Pándu*: at first their deceitful friend, and subsequently their bitter enemy. *Pándu* was the younger brother, but *Dherma rája* nominally his eldest son, was born before *Duryoddhana*: it followed, according to the customs of those times, that *Dherma rája* had a prior right to the throne of *Hastinápuri* in the lunar line. On this account *Duryóddhana* owed to him, in particular, great hatred. The five *Pándavas* being by other fathers than *Pándu*, though by his wife *Konti*, *Duryóddhana* appears to have thought them not entitled to inherit: though, legally, they were entitled. The five *Pándavas*, after the death of *Pándu*, came under the guardianship of *Dhritarashtra*, their uncle; whereupon *Duryóddhana* persuaded his father to send them away to Benares, under the care of their mother *Konti-dévi*. He had previously given instructions to build for them there a house of stick-lac; with orders to fire it by night. *Bhishma*, (in Tamil *Vidmar*), their paternal great uncle, communicated the design to *Bhîma*, and informed him of a subterranean way out. *Bhîma* himself fired the building; but, as some suttler villagers slept in the verandah* of the house, they perished; and their bones were accepted for the remains of *Konti-dévi* and her sons. *Duryóddhana* simulated the deepest sorrow.

Drópáda, King of *Panchála-désam* made a *svayamvaram*, or proclamation, that his daughter *Drăupadi* was marriageable. According to custom, many Kings' sons attended: and with them, the five *Pándavas*. In the contest for superiority, *Arjuna* bent the bow, and hit the mark; but his elder brother, by custom, and nominally, carried off the prize: *Drăupadi* became his legal wife; but subject to an after-modification.

The fame of the exploit induced *Dhritarashtra* to invite them back, with some intention of dividing his kingdom between the *Curus* and *Pándavas*. As harmony between the two branches was difficult, a new and splendid residence, named *Indraca prestha* was built for the *Pándavas*. On going thither, *Duryóddhana* sustained some affronts by magical contrivance—such as knocking his head against invisible pannels—inducing *Drăupadi* to laugh at him; and wounding his pride. He went back and invited *Dherma rája* alone to his father's palace. When there,

*A raised sleeping terrace outside the house, roofed over, but open in front. Almost all native houses have such verandahs; and they are common in European dwellings.

he proposed playing with dice; during which *Dherma rája*, becoming infatuated, gave away his capital, his right to the kingdom, himself, then his brothers, and lastly *Drăupadi*, as a slave. The victor in the game used his advantage very basely: he commanded *Drăupadi* to be brought forth, and publicly stripped of her royal garments, as unsuited to her present degradation. As fast as her garments were unrolled, *Krishna*, by an act of his alleged divine power, caused other garments to appear; and the attempt in this way to degrade the young Queen failing, *Duryóddhana* ordered her long pendant braid of hair (termed *véni*) to be cut off; an intense affront reducing her to nominal widowhood; with the still deeper one of ordering her to sweep the house, as a slave. The *Pándavas* had viewed the whole scene with astonishment and dismay; but the *véni* section, in particular, attracted the attention of *Bhîma:* he took possession of the braid; and, then and there, vowed one day to dip and die the braid in *Duryóddhana's* blood. Pursuing his advantage, *Duryóddhana* induced his father to banish the *Pándavas* and *Drăupadi* for twelve years to a wilderness. An arrangement was made by which she was to co-habit with the five brothers, one year to each one; but as her partiality was towards *Arjuna*, he, by advice, withdrew to do penance in order to obtain deadly weapons: first having rendered services to chiefs around. For a time, the family served the *Virata rája*. In this way they made friends. *Bishma* gave them consolatory counsel: *Krishna* especially stood by their side. The munitions of war were gradually prepared. When ready, *Krishna*, their relative and best ally, advised an embassy to demand the restoration of the kingdom; and he also accepted the office of being their ambassador. *Duryóddhana* resented the demand; and was about to order the ambassador to be slain; when his ministers advised caution, and fraud. It was announced to *Krishna* that his proposal would be heard in a solemn assembly. Meanwhile, a large pit was prepared, beneath the hall of assembly; intended to contain armed men: the pit was covered over with a carpet; a chair of State was placed for *Krishna* in the centre, and two other chairs, one on each side, for *Duryóddhana* and a confederate. In the warmth of debate, both arose together; when *Krishna* comprehended the device; and, to avoid sinking, assumed his *visva-rūpa*, or divine form: after killing the men that were prepared to take his life, he declared that his own office did not proceed farther; but

that the *Pándavas* would come, and avenge their ambassador, and that *Bhîma*, in particular, would kill *Duryódddhana*.

The great war came on. *Arjuna* had obtained from *Siva* the deadly fire-arrow, termed *pasupatástra*. No one could withstand him. During eighteen days' combat, in which, each day, *Duryóddhana* lost a General, the results uniformly favoured the *Pándavas*. On the last day, *Duryóddhana*, with the remnant of his army, entered the field, only to see them slain. He fled; and sought an asylum in a tank (or water reservoir). *Bhîma* followed him, and cleft his skull with a mace. The well-preserved tresses of *Drâupadi* were then soaked in his blood; and *Bhîma*, handing them to her, told her she was avenged.

Such is a brief outline of this popular story: how far true, how far fabulous, none can tell. It is too well put together, to be wholly fabulous. It teaches that craft, cruelty, fraud, and injury with insult, may succeed, and do well, for a time; but with sure retribution, sometime or other. Meantime, it is better to be the injured, than the injurer.

The site of the battle-field is laid near the present Delhi. But Javanese romance has the same tale, in its *Yuddha Bharata*, and the *Curucshétra*, in that island also. The original site of the war, probably, was north-west of India proper. See *Partt'ha sáradi*.

DUSHANA, a brother of *Rávana*.

DWAITAM, duality; the system of *Mádhvácháryа*, and his followers, the old *Vaishnavas*. He maintained that the *Paramátma*, or divine soul, and the *jîvátma*, or human soul, are two, and distinct. This subject became one fertile in controversy. This system is opposed to, or distinguished from, the *vedanta* of *Vyasa*, the *advaitam* of *Sancarácháryа*, and the *visishta advaitam* of *Ramanújachárya*.

DWAPARA YUGAM. The third age in a *Mahâ yugam*; when equity, and inequity existed in equal portions. See *Calpa*.

DWARACA. The capital town of *Krishna*, which he built after he had conquered earlier difficulties in his position. He ruled therein for some time, as a warlike King. Besides *Rucmini*, as Queen, he had seven subordinate wives. As *Indraca prest'ha*, the capital of the *Pándavas*, was near to *Hastinápuri*, and that being said to be near modern Delhi, and as *Krishna* was neighbour to the *Pándavas*, and their kinsman, it is supposed by some that

Dwáraca was on the coast of Gujerat, and submerged. The island *Dwáraca*, now on that coast, is merely commemorative. When the *Yádavas* perished by an internecine feud, they had till then lived on a sea-coast; so that *Krishna*, their *quondam* head, may have lived in that neighbourhood, that is, if the *Curucshétram* was really near modern Delhi. Romance and fable have beclouded the subject.

DWIPAS. Seven *Continents*, as some write; but rather islands surrounded by seven seas; and the outermost by *Chacravaligiri*, a circular mountain. The seven. *dwipas* are—1, *Jambu*, surrounded by a salt sea—2, *Saca*, surrounded by a sea of milk—3, *Cusu*, and a sea of curds—4, *Krauncha*, and a sea of liquid butter—5, *Sanmali*, and a sea of sugar-cane juice—6, *Placsha*, and a sea of honey—7, *Pushcara*, with a fresh water sea. The first rudiments, and general outline of this fiction, including this circular mountain, are rabbinical.

The above is from the Pandiyan Chronicle, a MS. obtained from Madura. A northern authority gives the following order.—1, Jambu—2, Kusa —3, Plaksha—4, Sálmali—5, Krauncha—6, Saka—7, Pushkara. It is probable that the older *puránas* were composed in, or near Cashmir, by the descendants of expatriated persons, not versed in geography. The old *Jambu*, I am certain, was the holy land (*arétz ha kadosh.*) *Placsha* was Phenicia; and, I believe, *Krauncha* was Egypt. Cusa (Cush) and Saca (Scythia) bear their own evidence. The secondary *Jambu-dvipa*, that is, North India from the Himálayas to the Vindhya mountains, is also called in Sanscrit *aryya bhimā* and *punya bhumi*, or the holy land.

E.

ECA-DASI. The eleventh lunar day, in the bright and dark halves in the moon's orbit. It is commonly observed, by Brahmans, as a strict fast; and, according to rule, it should be so kept by others. Local *puránas* are profuse on the benefits resulting from the observance. The tale of *Rucmangada* is an amplification of one such legend. The observance is religious: but its origin may have had reference to health, and long life.

ECAMBESVARA. "Lord of the undivided garment," (meaning the visible heaven.) A name of *Siva*, at great Conjeveram; the *sacti* being *Cámácshi*. The temple is large and splendid; the sculpture, and statuary, remarkable.

Ecámbara and *Chitambara* (Chillambrum), would seem to have reference to the *Bauddhas* or *Jainas*, formerly in the two localities. Two classes of *Jainas* were known as *Svetāmbara*, or white-robed, and *Digambara*, robeless, gymnosophists. Hence, in opposition, *Chitambara*, or ether-robed, the temple having no image, and *Ecambara*, single-robed, meaning as above. The *Saiva* temple at great Conjeveram is not so much honored by people of Madras, as the temple of *Virata rája* (or *Vishnu*) at little Conjeveram.

ETI (or *Yeti*). A *Sanayasi* or ascetic of the strictest order. The body of the *Yeti* is never burned, but buried; usually in a sitting posture; the head previously broken by a cocoanut; and the body then covered with salt, and quick-lime.

ETI-RAJA, (ascetic-King). A name commonly, and familiarly, given as encomiastic, to *Rámanujáchárya*, one of the *āluvār;* and the polemical antagonist to *Sancarácháryа*. His ordinary Tamil name was *Yempramánar*. See *Rámanujā*.

G.

GADA—*Krishna's* younger brother.

GÁDHEYA and GÁDHIBHÚ, son of *Gádhi, Visvamitra.*

GAH—*Ganesa, a Gandharpa.*

GANA—a host of celestials.

GANESA. A son of *Siva* and *Parvati*, considered by *Saïvas* to be patron of learning; and, as such, invoked at the beginning of any literary work. Symbolically, he is seated, and lame; that is, does no foot-service; has an elephant's head, in token of sagacity; a large abdomen, feeds largely; his vehicle is a rat; that is, the literary man easily changes masters. By a class of Europeans he was called "the belly-god," and natives who want to pay court to Europeans, so speak of this personification. The name, as above, means that he is lord of the *ganas*, or companies of celestials in *Sivá's* paradise. In the south, his literary name is *Vignésvara;* as he can prevent literary fame. A legend is told to the effect that, when *Vyása* dictated the *Bhāratam*, this god wrote it down with such rapidity, that *Vyása* was embarrassed; and bethought himself of giving out, here and there, passages of extraordinary difficulty; still called "knots." When the amanuensis laid down his stylus, and pondered over the meaning, *Vyása* found time to go on

with the thread of his subject. The household name, in the south, is *Pillaiyar* (the noble child) to which *coil* being added, designates very small shrines by high roads, and under trees; invoked by the passing traveller.

Under this last epithet he accords with the *Phou-crat* of Egypt, the weak and sickly child of Osiris and Isis: represented as seated, or crouching, one knee bent, and a forefinger in his mouth. The Greeks improved *Phou-çrat* into Harpo-crates; made him a handsome young man, standing; with a forefiger laid perpendicularly across the mouth, the finger-point touching the base of the nose; and, with a look of the eyes which, with forefinger, marked their god of caution, or silence. The Hindu symbolic version of the two, is the best; though by no means the most beautiful.

GANÁDHIPA and GANAPATI—*Ganesa.*

GÁNDHÁCA, the wife of *Dhritarashta,* and mother of *Duryódhana.*

GANDHARPA, a celestial chorister especially in the paradise of *Indra.* Poetically, such are represented as mixing with human females.

GANGA. The river Ganges personified as a female. According to a pauranic legend there is a celestial river of this name, which fell upon the head of *Siva,* in Cailasa: and was, by him, conducted down to earth as a river; which legend means little more symbolically than that rain and snow descending on *Cailása,* and other peaks of the *Himálayas,* thence flow through the Cow's mouth near *Haridwara* (vulgo, Hurdwar) into the plains. More common, and loose romances make *Ganga* to have been a foundling infant, reared by a fisherman. On her approaching to womanhood, *Naréda* saw her, and reported her promising beauty to *Siva;* who went disguised and saw her for himself. Signs, and at length words, were interchanged, ending in *Siva* taking her to be his mistress. *Parvati* became intensely jealous; and is represented as scolding *Ganga* severely. *Siva* interposed; made up the quarrel: placed *Ganga* in the matted hair on his forehead; but told *Parvati* that she (as *Ardd'hanésvari*) was part of his own body. In this way, in many nations, profane poets have contrived to vilify the gods of their people.

Another legend is, that *Ganga* was condemned by the celestials to become the wife of a mortal. She married *Santanu,* a king of the lunar race; by whom she had seven children; and these, as soon as born, she cast into the river

She had threatened to leave *Santanu*, if he resisted her; but he ventured to rescue the eighth son, named *Bhishma*, from the water: the goddess at once forsook him. See *Bhishma* and *Duryoddhana*.

GANGADHARA. *Siva.*

GANGAJA and GANGAPUTRA. *Bhishma.*

GARUDA. The vehicle of *Vishnu*; *hodie*, considered to be the large white-necked kite (falco Pondich:) but more probably the eagle of colder latitudes. On the walls of *Vaishnava* temples, and other *Vaishnava* buildings, *Garuda* is represented by the figure of a young man seated, with the palms of the hands closed, fingers pointed upwards; a sign denoting reverence: the feet are crossed, the face is that of a man, only with a long, thin, and very aquiline nose. The peculiar cap worn by deities on the head, and large wings outstretched from the shoulders: presenting rather a caricature of the European notion of an angel, than the form of one.

It has occurred to me that *Garuda* is only a very slight variation of Cherub, when rightly pronounced.* It is such a variation as might easily occur, if a foreigner wrote down the word in Sanscrit, by the ear only. The classical reader will, probably, be reminded of the eagle of Jove; but from what language, other than Hebrew, is that sacred name derived?

In the Tamil *Uttara Ramayanam*, the god *Vishnu* is represented as very warlike, going forth to combat, borne by *Garuda*; but that is not a usual representation: the quality of mildness *(sátvîcam)* being especially ascribed to *Vishnu*. The vehicle would seem to be a symbol† of swiftness; as the *chacra* is an emblem of justice, and the mace of power.

GAURI, (fair-female). A name of *Parvati* as a girl; more usually applied to her before her marriage with *Siva*. As *Gauri* alliterates with *Ganga*, this name is used in poetical details of the squabbles of these two goddesses, through the jealousy of the wife. A particular kind of homage, by females, is termed *Gauri-vrata*. *Gauri* was *girija*, mountain born, that is, in the *Himálayas*; and she contrasts strongly with *Cáli*.

* The caph has dagesh, making it a guttural, harder than *g*: *b* and *d* are cognate letters, the final *a* is not pronounced; in composition elided, as in *Garudótsavam*.

† Compare Psalm 18 v. 10, eight words in Hebrew: they refer to Jehovah Elohí in v. 6.

GAUTAMA. The author of the *nyaya* school of philosophy; which, in so far as I understand it, is the philosophy of reason and common sense; opposed to abstract sophistry. The existence and personality of God, for example, are proved, as our own theologians prove them. It is deemed faulty, I believe, in some respects; but being a northern system, obsolete in the south, except in books such as the old *Tarka* system of logic, I am not a professed expositor. I take the system, as *versus vedantam, sánc'hyam*, and all the *nasticas*, to be much the same as Reid, Beattie, Campbell, *versus* Des Cartes, Malebranche, Hume, *et hoc genus omne.*

Gautama is also the name of a writer, on sacerdotal law.

GAUTAMA BUDDHA. A distinctive name of the last *Buddha* from former sages of that class, assumed to have existed. It means *Sacya Sinha* of *Magadha*, after becoming a divine teacher. This is the name which I remember seeing termed the Burmese Somonona Codom, which means *Sarmana Gautama; sarman* (in Páli, sammana) is equivalent to D. D. or "venerable."

GAUTAMA RISHI. One of the *Sapta maha rishis*, or great sages. A *gótrá* or tribe of Brahmans, is named after him. No sage of antiquity seems to have had so many hermitages: they are *(dicitur)* found in many places in India, *e. g.*, the origin of Seringapatam was a hermitage of *Gautama*, alias *Góuma*, the correct spelling.

GAYATRI, termed the mother of the *védas;* the most sacred formule of the Brahmans; which they are supposed to repeat, with certain finger-signs *(anga-nyasa)* every morning at sun-rise; standing in, or near water, which is sipped, and then poured from the hands, during the suppressed repetition of that prayer. After the tri-syllabic *oum*, follows an invocation to heaven, earth, and sky, and then a salutation to the Sun; probably as a visible representation of deity. Extraordinary powers are attributed to this formule; and, like the principal deities, it has its thousand and eight names or epithets, *(sahasranama.)* It would seem to have been of Babylonian, or possibly earlier origin. Like the sacred monosyllable it is not audibly pronounced, but breathed with a low inaudible utterance. It is personified as the wife of *Brahmā*.

GIRAT'HA. *Vrihaspati.*

GIRIJA—mountain-born. *Parvati.*

GOKERNA. A celebrated *Saiva* shrine in the ancient *Tuluva* country, near Goa: the tradition of the place is *Vaishnava*.

In the *Kérala ulpatti*, it is stated that *Párasu Ráma*, standing near this place, threw his axe southwards to a distance of forty *yójanas*, or four hundred miles; and recovered that extent of land from the sea; which land he bestowed on fishermen, who were termed *ardd'ha* or *half* Brahmans. As they displeased him, he called in a colony of *aryya* or *pure* Brahmans; and they formed a republic.

The local legend of Gokerna temple has many singular statements; indicating that the Brahmans, who composed it, must have thought very meanly of the intellect of the common people. It is a place of great resort by pilgrims.

GONDDHÎRYA, a name of *Patanjali*, founder of the *Yóga* system of philosophy.

GOPALA. Properly a cow-herd; but applied as an epithet of *Krishna;* sometimes with *rája* prefixed, as *Rája-gopāla*. *Pāla* means keeper, guardian.

GOPATI. *Siva, Indra.*

GOPI. The feminine of *gopála*. The word is chiefly used with reference to *Krishna* and the *gópis*, near *Mat'hura*, (hodie Muttra *vulgo.*)

GŌRACHANDRA. An epithet of *Chaitanya*, a *Vaishnava* reformer in Bengal.

GOSAIN. A kind of wandering and mendicant ascetic; named, as it would appear, from smearing over his body cow-dung ashes: believed to be like those termed *ándis* in the south.

GOVERDDHANA. The name of a mountain. When the cow-herds had incurred the wrath of *Indra*, he sent a terrible thunderstorm against them, described as fire, from heaven. *Krishna* gathered the people with their cattle under this mountain; which he upheld with one of his fingers. The subject is rudely sculptured at *Mamallapuram;* and in better style on one of the Elliot marbles.

GOVINDA. A name of *Krishna*, nearly synonymous with *gopála*, a cow-herd. It is not applied to *Ráma;* nor by *Vaishnavas* as a name of God in general; but must be always understood of *Krishna;* a supposed divine incarnation. Pilgrims to *Tripeti* use this name, by loud invocation, in unison; but that is a shrine of *Vishnu;* one of whose names, in the form of *Krishna*, is Govinda.

GRUDHU. *Cama.*

GUHA, *Cartikeya, Vishnu.*

GUNA, three; sātvîcam, rājasam, támasam, applied to *Vishnu, Brahmā, Siva.*

GURU. *Vrihaspati.*

H.

HAHA, a *Gandharba.*

HALLIMELU the name of the goddess, or *sacti* of *Vencatapati,* at Tirupati (Tripety) and a very common female name* at Madras.

HAMSA-RAT'HA or VAHANA, anser borne *Brahmā.*

HANUMAN. The confidential servant and General of *Ráma* in his war against *Lanca.* He is usually considered to be a monkey, leading on an army of monkeys. There are objections to this view, (see *Valli* and *Sugriva.*) Besides, the epithet *Vanara* does not necessarily mean a monkey: if the first *a* be long in quantity, it is resolvable into *vál-nara,* tail-man; but if the quantity of the *a* be short, it becomes, by apocope, *vana-nara,* forest-man, a savage. Popular usage favors tailed-man, a monkey. As such, it is fabled that *Hanumàn,* on being born, seeing the rising sun through the leaves of a tree, thought it to be a fine ripe fruit, and made a leap to get it. The arrival of *Ráma* at *Kishkinda* (east-hill) in distress, at the loss of his wife *Sita,* made him acquainted with *Valli* and *Hanuman.* The latter was employed as a spy; and, after many researches, discovered that *Sita* was kept a close prisoner in *Lanca. Ráma* then sent him as an ambassador to *Rávana,* demanding back his wife; but received a contemptuous refusal. A large army of "monkies" was gathered, with *Hanuman* at their head. These made a bridge over the Strait that separated *Lanca* from the main land. At a time when *Ráma* and his forces were distressed in battle, *Hanuman* made a leap through the air to *Himalaya;* took up a peak of a mountain; brought it through the air; and cast it down, just at the suitable time, crushing *Ráma's* foes. This (absurd and impossible in itself) is a specimen of the *alancáram,* to which there must necessarily be frequent reference

* I was long at a loss for its derivation until one day I heard a girl in a bazaar call to another girl *Hallimah! Hallimélē!* The *mah* at the end of the first word may be a contraction for Miss or lady: the entire word is Hebrew for *maiden.*

in these pages. After the successful issue of the war, aided by a poet's imagination, *Hanuman* became a sort of demi-god. Monkiés in the south are allowed to multiply, and do much mischief; no one daring to touch them from a notion of their being sacred animals.

In drawings, *Hanumàn* is represented rampant, holding a large fruit in his forepaws, or else the mountain peak with volcanic flames streaming from the summit.

By the *Sacti-bhaktis*, the name of *Hanuman* is used in a recondite sense; with many words of double meaning. The *Hanuman múla mantra* is one of their spells, and the *māla mantra*, founded thereon, is a tissue of more lengthy spells.

In the Telugu country, *Hanuman* is termed *Hanumanta-raya;* and in some books *Hanumat-déva* occurs. The popularity and influence of the *Rámáyanam* in the south, is greater than that of any other book. The *védas* are obsolete.

HARA. A name of *Siva.*

HARI. A name of *Vishnu:* much used in the north, as *Perumāl* is in the south. Also, *Yama, Indra.*

HARI-HARA. The alleged son of *Siva,* by *Mohina;* see *Ayinar.*

HARISCHANDRA. A *chacraverti* or emperor of the solar line, next following *Trisancu.* He is made the subject of a romance, as popular as that of *Nala:* which in some respects, it resembles. *Harischandra* was of strict veracity, and *Vasishta,* boasting of the trait, *Visvāmitra* undertook to prove the contrary. He assumed the form of a religious mendicant; and asked the king for a sum of money, which the king granted. He then requested that it might be put by, till he should call for it; which was conceded. He tried some minor arts to entrap and bewilder the king by *Sudra* women, and to elicit falsehood; which failed. After a long time he came and claimed the money, with interest simple and compound; which, by some fabulous process, is made to amount to a sum beyond the value of the kingdom. *Harischandra* then sold himself, with his wife, and child, as slaves. He and his wife separated. He became keeper of a burning ground; and his wife, one day, brought the dead body of their child to be burned. He recognized her by her marriage token, which he wished to get from her, as his hire; but she would not part with it. The discussion caus-

ed delay; when messengers came to seize her, because her child bore a likeness to a child of the king lately lost. She was condemned, and *Harischandra* was ordered to cut off her head, with a sword; but the sword changed to flowers, the child was resuscitated; and the pair was restored to their kingdom; because to the very last trying scene *Harischandra* would not tell a lie.

The romance that Harischandra's capital was exalted to Indra's paradise; thence descending by degrees, through his fault, may be taken *quantum valeat*.

HARISHA CAVI. A dramatic poet, and also author of the *Naishadam*, a version of the episode of *Nala* in the *Bháratam*.

HASITA—the bow of *Cáma*.

HAYAGRIVA. An inferior incarnation of a portion of *Vishnu*, concerning whom little or nothing further is known.

In the north the name is given to the demon who stole the Vedas: in the south called *Sómacásura*.

HAYAGRIVAS, in fabulous history, a tribe or nation warlike in character, who derived their name either from having a horse's head with neck and mane on their banners, or else from using a horse's mane as their standard. There is some custom of the kind yet among the Tartars, and Turcomans. That the *Hayagrivas* were within India proper is highly improbable: the aborigines were a rude, simple, nomadic people, exterminated, or driven into mountain fastnesses, by foreigners. The *Hayagrivas* were probably auxiliaries in battles fought in Parthia, or Armenia.

The Helles or Greeks carried with them traditions from Asia. The Centaurs were monsters with a horse's body, and the head and shoulders of a man: a simple absurdity; but possibly a confusion of ideas derived from the *Hayagrivas* or *horse necks* of more ancient tradition.

HIMACUTA, a mountain N. of *Himálaya*.

HEMADRI. The author of a Code of laws; concerning whom little else is known. It is also a name of Mount *Méru*, as golden.

HIMASAILAJA—*Parvati*.

HIMAVUT and HIMALAYA. Two names of the range of snowy mountains separating the north of Hindoostan from Thibet and Bootan. The first name* is the more

* Probably *Himálaya* is the lofty northern portion, and *Himárut* (Montes E modes of Ptolemy) the portion trending south.

simple; the other means the hall of frost. The Englishman's tendency to lay the accent on the penultimate syllable should be corrected. The name is compounded of *Hîma*, cold, and *álaya*, hall: when blended the anti-penultimate is long in quantity, and bears the accent. The *Himálayas* are mythologically the site of *Cailasa*, and birthplace of *Girijā* or *Parvati*; poetically they are the site of the *Cumara sambhava*, of *Cáli dása* and of the *Manu charitram*, a celebrated Telugu poem by *Allisáni Peddana*.

HIRANYACSHA. See *Varahá avatáram.*

HIRANYA CASUPU. See *Narasinha avataram.*

HOMA. A fire-offering, of butter-oil, grain, &c., not flesh. It is burnt in small pits consecrated to the planets, or some household god. Attended by *mantras*, it is deemed very potent. The largest *homa* known is annually at *Aruna giri*, better known as Trinomalee near Madras. It is lighted by fishermen, at the moment when a light appears below; by the multitude deemed miraculous.

HORA SASTRAM. The science of astrology; and the title of some astrological works. It may follow that "horary questions," a technical term, does not derive from the Latin word hora, an hour; but from the Sanscrit word.

HOTAR (recte *Hotṛi*) in the early Rüch Vedic times, a sacrificer, sacerdos. In the earliest time he would seem to have manually prepared the sacrifice, and also to have chanted the appropriate *mantras*; at a later time another termed *Adhvaryu* did the manual work and called on the *Hótar*, at various stages, to recite the suitable hymn. Sacrifices on that plan have long since became obsolete. The *upanishdas* substituted penance. *Buddha* denounced cruental sacrifices. *Sanċarácharya* and others substituted *gnosis*, reason. Hence Carman—tapas—njānam, sacrifice (works) penance, knowledge became party words; some use *bhakti* (faith) instead of *jnánam.*

I.

ICSHVÁCU. Son of *Vaisvata* (Noah) corresponding with Shem. He is the head of the solar line.

ILA. A near descendant from *Vaivasvata-manu*; by some books, in a loose way, termed his daughter. Her sex had been changed. The romance is that the *Sara-vana* (near which *Cumara* was born) was sacred to *Siva* and *Parvati*: a spell existing that any man entering into that garden

should be changed to a woman. *Sudhyumna*, a king, when hunting, ignorantly trespassed; and, as a female, received the name of *Ila*. Tamil books give the first name as *Ilen*; altered to *Ila*. She was married to *Budha*, the son of *Chandra*; and thence came the *Chandra vamsa* or lunar line of kings. The offspring of *Budha* and *Ila* was *Purúruvas* (see that word.)

Traditions concerning *Ila* became scattered through many nations of antiquity. The patient reader may trace them in Bryant's Analysis of ancient Mythology. I apprehend the change of sex to be hieroglyphical: though the birth of a son by *Budha* embarrasses such a theory. To all rational appearance *Budha* was the same as Cush, the elder son of Ham; who therefore was the *Chandra* of the *puránas*. *Cush* begat Nimrod, who corresponds, at all points, with *Purúruvas*.

Shem (an abridgment of *Shemesh*, the sun) it is tolerably clear was the head of the *Surya vamsam* or solar line. It is possible that a daughter of Shem (grand-daughter of *Vaivasvata* or Noah) married Cush, the son of Ham, and apostatized from the religion of her ancestors. Thenceforward were the Hamite progeny (traced by Bryant), who ceased to worship God, and worshipped *Nature* (as self-produced) by feminine names and under feminine symbols; as do the *sakti bhaktis* to the present day. Such I take to be a possible, if not probable, solution of the legendary transformation of *Sudhyumna*, or *Ilen*, to the female *Ila*.

Ovid's Tiresias, setting aside the Greek termination, is Tirési, by evolution *Tiru-isi*, the sacred lady. Bryant collected fragments more valuable than that slight reference.

ILESVARA UPADHAYYA. A teacher and poet. *Iléswaram* was the name of his native village near *Sri Sailam* in *Telingana*. He kept a school; taught princesses, and his own daughter, the rules of poetry; and raised his school generally to high repute. He composed the *Smriti derpana*, a comment on the law text of Gautama; and took much pains in settling the minute topographical divisions of the country under the *Warankal* rulers. He composed a work on castes and tribes, entitled *Iléswara vijayam*. His traditional reputation is confined to the country in which he lived, and died.

INDRA (pertaining to the Sabhaistic, or Vedaic system) the god of the air, or atmosphere or visible heavens. He is also regent of the E. point, or quarter. His weapon is the

Vajra or thunderbolt. His court or paradise is *Sverga;* which seems to have been modelled according to the court of a *Hindu* king. See *Deva.* It is a paradise to which great numbers of people limit their aspirations; higher degrees being promised to ascetics, or to people otherwise disengaged from earthly pursuits, and cares. *Indra* is frequently made to intermeddle with matters on earth, as in the Madura *puranam* and others similar; but, in the larger *puránas,* the most remarkable affair is his amour with *Ahalya,* the wife, of *Gautama rishi.* See *Ahalya. Gautama's* curse was that *Indra's* body should be covered with *eyes.* Such is the silly legend invented to account for the appearance of the stellar firmament. As intimated above, *Indra* belongs to an originally distinct system from the theology of *Para Brahm,* or mythology of *Brahma, Vishnu, Siva* and their families. Conjointly with *Varuna* and other personified elements he is often invoked in the hymns of the *Rig Veda.* And his incorporation with two other systems is probably of later date.

INDRACAPRESTHA. A palace and town built by *Dhritarashtra* for the accommodation of the *Pándavas;* upon finding that *Duryódhana* and his partisans could not agree with them. A description is given in the *Bháratam* of the magnificence of its appearance; especially the golden colored, and magic-palace. The whole account is open to suspicion, as mere poetical machinery. The *Pándavás* were soon driven from it into a wilderness. See *Duryódhana.*

INDRA JALAM. A sort of trance or vision, in which a long train of circumstances is supposed to pass; but, on consciousness returning, a few minutes or moments only are found to be really passed. Various examples occur in romances; as of a king going to hunt in a forest, losing his way, marrying a *Chandala* wife, having many children; and yet, anon, finding himself in his palace, after a sort of opiate dream. I have read tales constructed on this model by European writers; and Anquetil du Perron gives a remarkable instance in his own life. The thing itself is possible; but not to the extravagant extent of Hindu romance.

INDRAJIT, son of *Rávana;* named from having conquered *Indra.* He was himself overcome by *Lacshmana,* brother of *Ráma.*

INDRANI. The consort of *Indra:* but very little mentioned: and apparently of less consequence than the courtezans *Urvasi, Rhemba,* and *Menaca.* See *Nárada.*

ISA. A name of *Siva* said to mean *lord.*

ISANA MULAM. The N. E. quarter of the heavens; under a ruler named *Isana,* whose symbol is a crow. *Siva.*

ISI. The feminine of *Isa,* a name of *Parvati.*

ISVARA; ISVARI, feminine. Names most usually of *Siva* and *Parvati.* The masculine is occasionally, very rarely, applied to *Vishnu.* The *sacti-bhaktis* use the term *Isvara-koil* equivocally. They mean *Ammen-koil,* where the feminine energy is worshipped. In systems of philosophy *isvara* is used for *spirit,* finite or infinite: in the *Vedanta* system it is the *anima mundi.*

The word enters into many compounds; as *Sómésvara,* Siva, *Rámésvaram,* Ramiseram *vulgo.*

J.

JA, a name of *Vishnu.*

JADA, the matted hair of *Siva,* and of ascetics.

JAGATKARTA. Brahmā, as creator of the universe.

JAGANATHA, lord of the universe, an epithet of *Krishna;* especially at Pooree in Orissa, where he with *Balabhadra,* and *Subadhra* are represented by ill-shapen wooden images, that floated down the stream. This temple has made more noise in England than any other: primarily occasioned by Buchannan's tour.

JAIMINI. Supposed to be a contraction of *Jayamuni,* an ancient sage; of whom little is known, save that the ritual system of homage and sacrifice bears his name, as the *Jaimini carma* or *Purva mimámsa;* in contradistinction to the system of *Vyasa.* By some he is termed a pupil of *Vyasa* and founder of the *uttara mimámsa:* in the south ascribed to Vyasa himself. A comparatively modern poet of the same name made a free version of part of the *Bhâratam* into Canarese, esteemed classical. It is commonly alluded to, as the *Jaimini Bháratam.* The author invented the fabulous journey of *Arjuna* in the Southern Peninsula.

JAINA. A worshipper of deified men, according to the *Jaina-margam;* or religious way.

JAINAM or *Jaina margam,* that variation apparently of the *Bauddha* religion, which obtained in Benares; in Cuttack; in the early kingdom of Warrankul; among the *Curumbar* of the Carnatic; and still having some decayed

temples, and people cultivators, near Conjeveram. The existence of this class of people was first made known through Colonel McKenzie; who had a servant of that class named Appavoo; by whom he was introduced to a fuller knowledge of them. His account in the Asiatic Researches may be consulted; but the reader should be apprised, that the remote and fabulous antiquity claimed for the system, is not well founded. The *Mahawanso*, a Bauddhist work, written in Ceylon, is a better authority. That fixes the rise of Bauddhism in the fourth century, before our common era. As it prevailed, differences arose, and to adjust them, great convocations were held; entirely similar to general councils. The Bauddhist religion rejected the worship of fire, and all offerings by fire; but as some obstinately adhered to this kind of worship, one of the earlier convocations was called to consider the matter. As the dissentients would not yield, they were cut off, and pronounced heterodox. From the schism the *jainas*, I conceive, arose; for as abundantly proved in Vol. I of a Catalogue Raisonné of Oriental MSS., they use fire-offerings and homage to the planets, even beyond other Hindus. Another difference from *Bauddhism* is, the distinction called *varna, color* (or, Portuguese, *caste.*) In Cuttack, their devotees dwelt in holes or caves scooped out of sand-hills; they hence obtained great repute; and the system spread very much in the Southern Peninsula; till exterminated by the *Saivas*. See *Basava*, and *Pratápa Rudra*.

The terms *Jina, Buddha*, and *Tirt'hacara*, appear to be nearly synonymous; but the second was retained by the *Bauddhas*, who maintain a succession of *Buddhas*, through monstrous successions of ages. The *Jainas* have twenty-four *Tirt'hacaras*, quite similar; except as to name, *Vartamána Svámi* being the last one. In *Jaina* books, sixty-three special dispositions are named; being of very high and difficult attainment. Any one who has attained is a *trishasti*, a man of the sixty-three: a perfect man; and becomes, after death, a *Jina* or a *Tirt'hacara*. Human merit deifies.

JALAPATI. *Varuna.*

JAMADAGNI, a rĭshi whose wife's name was *Renuca* q. v. They were the parents of *Párasu Ráma.*

JAMADAGNYA, son of the preceding, *Párasu Ráma.*

JANACA, father of Sita, *Jánaki, Sita.*

JANA LOCA, the 4th upper world, or heaven.

JANAMEJAYA. A sovereign of *Hastināpuri*, at the commencement of the *Cali yugam*. He was the son of *Paricshita*, who was the son of *Abhimanyu*, the unfortunate son of *Arjuna* by *Subadhra*, sister of *Krishna*. As *Paricshita* died from the bite of a serpent, so *Janamejaya* made a great sacrifice of a peculiar kind; intended, by its virtue, to destroy serpents. The number destroyed, according to the *Bhágavatam*, was very great, as the country appears to have been unusually infested with them. Nothing more is particularly mentioned as to *Janamejaya*; except that in all southern traditionary, or other accounts, the *Hastinápuri* dynasty is traced up to him, and stops there. Very likely he was its founder. The legend of the *Pándavas* may either pertain to Cashmere, as propounded by Professor Wilson; or to Parthia, that is Media, as I have been induced to suppose. See *Mallicarjuna* and *Part'ha sáradi*.

JARASANDHA. An aged king of *Magadha*, cruelly slain by *Bhíma*, to avenge a quarrel of *Krishna*. He was father-in-law to *Camsa*: and himself, in earlier life, a warrior. The cruelty of his mode of death has been generally reprobated.

JATI, birth, genus, or species. The word is inserted because of its erroneous use in the south for *varna*, caste (Portuguese) or color. The four *varnas* do not differ as four species of birds or beasts differ; but the term is rather a convenient distinction from the four *azramas*, brahmachāri, grihastha, Vanaprastha, and Sanniyási.

JAYANTA. A legitimate son of *Indra*, by his wife *Indrani*. *Arjuna* was the son of *Indra*; irregularly begotten by *Konti-devi*, wife of *Pandu*: the leprous son of *Vyása* by *Ambālika*, widow of *Chitravirya*.—*Jayanti*, daughter of *Indra*.

JINA. A deified sage; or man who, by austerities, or severe virtue, became raised above mortals, and canonized after death. It answers pretty well to the idea of a Romish canonized Saint. From enquiries made at Madras by the Bishop of Victoria, I found that it is the same word as *Tsin* or *Zen*, used by *Fohists* or *Bauddhas*, in China; to which various Missionaries objected, as not properly representing the sacred name of God. *Jina* appears to have led to the derivations *Jaina* and *Jainam*.

JONACA (or *Yōnacá.*) A class of people at Pulicat, and other places, of native descent; but Mahomedan in religion, and speaking Dekhini, yet writing it in the Tamil character. They are usually traders. Some derive them from the *Yavanas, (é yōni)* or Bactrian Greeks; and some even from Alexander the Great; who married an Indian Princess in the Punjab. They are sometimes called Lebbis.

JÁLA MUCHI, flame mouth; fire from the earth: a volcano in the south.

ஜ்வாலமுகம், the [illegible]

K.

KAIKEYA. The youngest of the four wives of *Dasaraťha,* and mother of *Bharuta.* Her intrigues in favor of her son's succession to the throne, occasioned the banishment of *Ráma* and *Lacshmana.*

KAILASA. The paradise of *Siva.* See *Cailasa.*

KALÁPA, the village where the destroyer *kalki* is to be born.

KÁLA RATRI, the last night of a *Calpa.*

KALKI AVATARAM. The tenth and last manifestation of *Vishnu;* as yet future. The appearance will be in shape of a horse: it will close the *cali yugam.* Compare Revelation chapter 19, v. 11—21.

KAMA, or *Cáma.* The Hindu god of love, a son of *Vishnu* mentally born. This name is supposed to be frequently used in the North; not so in the South: possibly because *kámam* means lust, which is placed at the head of seven great sins. *Murugen* and *Manmata* are more common in Southern usage. See *Manmata.*

KANCHI *pura,* one of the seven sacred places: Conjeveram.

KANDARPA *Cáma.*

KANDEH-RAO. A name of *Subrahmanya* in the Deccan. The Sanscrit *Scanda,* in Dravidian dialects (Tamil, &c.,) becomes *Kanda;* and *rao* is the usual Mahratta for *raya,* a prince.

KANGA, *Yama.*

KANNAN (palatal *n.*) A Tamil epithet of *Krishna, q. d.,* "one who has an eye in his head."

KARNA, or *Kerna.* A near relative of *Duryoddhana,* and an ill adviser. He was one of the latter's Generals during one day's fight, and was slain therein. In Tamil, the *r*

is dropped, and the word is written *Kunnen*, (ಕುನ್ನೆ) which, to inexperienced eyes and ears, creates an equivocation.

KARTIKEYA. A war-like son of *Siva*. See *Carticeya*.

KAURAS, or *Kauravas*. The race of *Kuru*. *Dhritarashtra* was their head, as *Pándu* was the head of the *Pándavas*. An inferior race in the Peninsula are known as *Kurus;* and Telugu pariahs are, by some, called *Kaura-játi*.

KAUSICA. A name, or epithet of *Visvámitra;* said to have arisen from his having purposed to make a man, and getting as far as a cocoanut for the skull: consequent to a quarrel with *Brahmá*.

KAUSILYA. A favorite wife of Dasarat'ha, and mother of *Ráma*. In later life, her influence was superseded by *Kaikeya*.

KEDARA-VANAM. A wild, or waste place, in the neighbourhood of a town, a mile or so distant, where, in earlier time, a large stone *lingam* was placed; and is now an object of occasional worship.

KEDARA-VRATA. A ceremony at particular times, in a *Kédára vanam;* rendered to the lingam; and, chiefly, by women. The object of the rite, apparently, is for the sake of offspring. It pertains wholly to the *Saivas*.

KERDAMA (*rishi*) the father of *Capila:* hence possibly said to be a son of *Brahmá* by *Ch'haya* (shade.)

KINNARA, a chorister of *Cuvéra*.

KONTI, or *Konti-dévi*. Wife of *Pándu*, and mother of the five Pándavas, to wit *Dherma rája*, *Bhima*, *Arjuna*, *Nacula*, and *Sahadéva*. *Pándu* having a variegated skin, was deemed a leper; and, for the sake of posterity, gods or demi-gods were called in. *Yama* was the father of *Dherma rája*, *Vaya* of *Bhima*, *Indra* of *Arjuna:* obviously a fable. As to the mother of *Arjuna*, the following incident occurs in romance. Several ladies, relatives of Konti, going, as was customary once a year, to do homage to an earthen image of the white elephant of *Indra*, omitted asking her to go with them. Feeling the affront, and keenly too, she complained to her son *Arjuna;* who, in order to quiet her, went up to the Paradise of *Indra*, his father; brought down the real white elephant; and presented it to his mother. "And this is no lie:" but another instance of the Hindu *alancáram*.

KRISHNA. The eighth *avatárram*, or appearance of *Vishnu* on earth; and of the *Yadu vamsam*, or shepherd tribe. He was the son of *Vāsudéva* and *Dewki*. The

latter, sister to *Camsa*, a king; who, from jealousy, ordered the child to be destroyed. It was attempted by a nurse with poisoned nipples, and in other ways. The parents, in consequence, gave their son in charge to *Nanda*, a shepherd. He was ordered to kill the child; but his wife, having taken a fancy to it, their own child was killed, or removed, and the boy of high parentage adopted instead. He grew up as a cowherd (*gópála*) among cowherds. When only able to crawl, he was accustomed to steal curds, and butter. When a boy, a country savage enticed him to come between two sapling trees, held apart; which the savage then allowed to close, intending murder; but *Krishna* killed him. When a youth, he became a favorite with the young *gópis*, sometimes Englished "milk maids." The site of his exploits was the *Vrindávanam* abounding with the *tulsi* plant, or sweet basil, near *Mat'hura*, on the *Yamuna* river. One of his tricks there, was to watch the *gópis* till they entered the river to bathe; then to go slyly, take their garments, and climb a tree with them; forcing the young women to come and stand naked before him, begging for their clothes. His nominal Aunt *Rádha* took a liking to him, and "educated" him. The *Gita Govinda* is a poem on their amours. He was, however, soon brought out into political, and military life. He mingled in the affairs of the five *Pándavas*, his relatives; and went to *Duryoddhana*, as their ambassador, with a message of peace or war. *Duryoddhana* contrived a plan to kill him craftily. This was causing a pit to be dug, in which were armed men concealed. Over it was spread a carpeting with a throne for *Krishna*, and on the two sides were seats for *Duryoddhana* and others, who, by their weight, kept the carpet stretched. After *Duryoddhana* had listend to the proposals, and alternative of the *Pándavas*, and had contemptuously rejected accommodation, he rose from his seat, his retainers doing the same, and *Krishna* was about to fall into the pit. Perceiving the device, and its object, he assumed his *visva rupa*, or divine form, and killed the armed men; then went back to the *Pándavas*, and strenuously urged them to combat. The former part of the *Bhagvat gita* professes to be his instructions to *Arjuna* to overcome fraternal emotions; and to exterminate those who were already slain in the unalterable purpose of God. During the contest, he warned the *Pándavas* of a night attack led on by *Asvat'thama*, and removed them. After it was ended, he preserved *Bhima* from a treacherous device by *Dritarashtra*. Throughout the whole affair, his was the presiding mind; while *Arjuna* was the hero,

and *Dherma rája* the nominal head of the confederacy. *Krishna* induced *Bhima* to kill *Jarasandha*, father-in-law to *Camsa*, and a king of Magadha, inimical to *Krishna*. He himself killed *Camsa*, his own grand-father; and persecutor from *Krishna's* infancy. Being in bad odour with his relatives, and deprived of a regular succession, he retired; and built for himself a capital town named *Dwaraca*, where he dwelt with his concubine *Satyabhauma*, and others. Thence he set out on his expedition against *Sisupála*, halting, by the way, at the horse sacrifice made by *Dherma rája*. Having conquered and killed *Sisupála*, he rescued *Rucmini*, who had been betrothed to the defunct; and, taking her to *Dwaraca*, married her there, she being his only proper and legal wife. The incident of the flower of paradise there occured. *Nárada* coming on a visit to *Krishna*; presented him with a *parijāta* flower from *Indra's* world: this flower *Krishna* gave to *Rucmini*, which inflamed *Satyabhauma* with jealousy. To appease her, *Krishna* went to *Sverga*, and brought away the tree itself that bore the flower. In a *Saiva* book it is stated that *Siva* gave to *Krishna* a skull, and told him to fill it with blood to the brim. *Krishna* filled it with blood to the height of a tall palm-tree; but it was not full: a mode of indicating, *Krishna's* destructive wars. See *Banásura*. *Krishna* was vulnerable only in his heel. One day, when out hunting, he sat down under a tree, and an arrow from a huntsman's bow struck him in the heel: it was not deemed serious by friends; but *Krishna* assured them that it was so, and was the result of destiny; and so it proved to be.

His race perished by civil strife; and his wife, and concubines fell into the hands of robbers: *Arjuna*, in his old age, being unequal to their defence, and safety. The end of great warriors is usually melancholy; for example, Cyrus, Alexander, Julius Cæsar, Belisarius, Henry IVth of France, Buonaparte.

Where *Dwaraca* was, no one knows; it is traditionally stated to have been swallowed up by the sea: there is a small island bearing the name on the Coast of Gujerat: but that is secondary only. The site of the great war *Curucshétram*, is stated to have been near *Hastinápuri* and *Indracaprest'ha*; and these near to modern Delhi. The neighbourhood of *Mat'hura*, and the Jumna, is said to be the site of *Krishna's* juvenile feats. Nevertheless, it is doubtful if that war occurred within the bounds of India. The *Pándavas* were probably Parthians. No doubt some

person lived, answering, in part, to the character of *Krishna;* but the circumstances of his birth, and infancy, correspond with those of Cyrus. The name, except the final *na,* is the same as the Hebrew name rendered Cyrus in Isaiah xliv, 28, and Ezra chap. i, v. 1, 2, 7, 8. All previous avataras are in some way connected with benefits rendered to the Hebrew people. Cyrus released the captivity of the *Yihūdim,* and thereby became a Benefactor.

KRAUNCHA. One of the seven Divipas.

KRITA or SATYA YUGAM. The first pure, or perfect age, in each *mahā yugam.* See *Calpa.* It designates the first few hundred years after the deluge.

KUJA. Mars, planet—*Kujà, Durga—Sita.*

KULA SEC'HARA-ALUVAR. The sixth of the special votaries of *Vishnu;* being one of *Vishnu's* gems incarnate. He was born in the *Kérala-désam,* or Malayalam country. He was an author both in Sanscrit and Tamil, *(ubaiya cavi):* but very little is known concerning him, on the eastern side of the Peninsula.

KUMBHAYONI. *Agastya,* minor; as born from a water-jar.

KUNYA, the 17th, *Tirt'hacara* of the *Jainas.*

L.

LA, a name of *Indra.*

LACSHMANA. Son of *Dasarat'ha* and younger brother of *Ráma;* to whom he was faithfully attached in all variations of life. He followed *Ráma* to the wilderness; and was with him when crowned. The latest notice of him observed, was his being entrusted to lead *Sita,* when pregnant, to the hermitage of *Vālmiki;* where she was delivered of twins, named *Cusa* and *Lava.*

LACSHMI. The *sacti* of *Vishnu,* and goddess of wealth and prosperity: in that reference bearing the names of *Srî* and *Tiru. Lacshmi* was one of the products from churning the milk sea; and, so far only, agrees with the sea-born Venus. Her origin is not higher up than the Flood. See *Vishnu. Nárayana* has no *sacti* that I am aware of. It is possible that the idea of a *sacti* to *Vishnu* was suggested by the success of the *Saivas:* hence, *Lacshmi* and *Bhū-dévi* counterbalance *Parvati* and *Ganga.* There exists, however,

much less of romance and love adventure, with reference to *Vishnu* and *Lacshmi*, than as to *Siva* and *Parvati*. *Ráma* and *Sita*, Krishna and his wives are more than sufficient to make up the deficiency.

LALITA. A rather distinguished name of the personified female energy; among its worshippers. See *Sacti*.

LANCA. The capital town of the kings of the race of *Pulast'hya*, known as *Yacshas*. It is remarkable chiefly as the capital of *Rávana*, the abductor of *Sita*, with whom *Ráma* fought. As such, it holds a distinguished place in the *Rámáyanam*. This poem was written long before Ceylon was known to the Brahmans; but, on their migrating south, it pleased some among them to discover in the then visible rocky chain across the gulf of Manaar, the bridge built by *Ráma*, with *Hanumán*, *Sugríva* and their "monkies." Thenceforward, *Lanca* was held to be the island of Ceylon. Some Pandits in the north, it is said, deny the identity.

LAVA. The younger of the twin sons of *Ráma* by *Sita*. He was trained up by his mother in the hermitage of *Válmiki*, and appears to have become a strong muscular man: having also acquired great skill in archery. When *Ráma* sent off a horse, previous to its sacrifice, *Cusa* and *Lava* seized it; and maintained their hold till *Ráma* himself came, and recognized his two sons. The account given by *Bhava Bhuti* of *Lava* twanging his bow, and alone successfully contending with an army, is highly poetical; but withal extravagant, and absurd.

LILA. A pastime; but mythologically used of certain libidinous amusements of gods, among mortals on earth. *Krishna's* pranks as a youth, and *Siva's* amusements at Madura, are termed *lílas* in Sanscrit books. The amusements of Jupiter and Apollo (*ait* Ovid) were similar.

LINGAM. In grammar, means *gender*; mythologically it designates a cylindrical stone, rounded off at the top; and at the other end, inserted in masonry, or in the ground; but transfixing another horizontal, and flat stone named *yoni*. This is the emblem which has caused so much offence to Europeans; by them termed obscene, an abomination, and the like; very correct as to Western ideas. It must be remembered that there was a time when writing was little known, and hieroglyphics were largely employed; as also that, in the Eastern philosophy, matter is inseparable from the creative power. But as abstract ideas of that sort

are unintelligible to the vulgar, the above emblem was devised to designate the masculine creative energy, with the feminine passive power, or matter. The notion of the universe being generated or born, is common; owing possibly to a Sanscrit word signifying both to be *born* and to *be*. The *lingam* probably derived its origin from the phallic worship of Egypt; but, be that as it may, this emblem is placed in temples, and worshipped from the *Himálayas* to Cape Comorin, and from the mouths of the Ganges to those of the Indus; by countless myriads of human beings. Stone, or plaister figures of *Siva* and *Parvati*, on Nandi their vehicle, or of *Siva* as *Sabhápati* dancing, are to be seen; but these are for ornament, not for worship. The worship of the *lingam* and *yóni* marks the *Saivas;* the worship of the *lingam* alone designates the *Vira Saivas*.

Lingam by *Vira Saivas* has a further signification, as applied to various stages in the unseen world, similar to the seven heavens of some nations' creed. The uppermost is the *Brahma*, or sometimes *Siva lingam;* concerning which, metaphor is exhausted. Apparently, it designated substantially the same idea, as the *Brahma-lócam* or *Satya-lócam* of other Hindus.

LINGADHARI. One who wears a small *lingam* on his person, usually in a little silver box, pendant by a string, and resting on his breast; or else fastened on to his right arm. These are usually artificers, or *menu peuple*. The ascetic of their class is termed *Jangama* (a moving *lingam*), or else *Tambirān*, (lord.) The class, designated from its origin, is the *Vira Saivam*.

LOCA PALACA (world-protector), may be applied to the *ashta dic pálacas;* but the term more correctly is an epithet given to a king.

LOCA. Seven upper and seven lower worlds are enumerated. The upper are Bhur, Bhuver, Suver, or Sverga, Mahar 1: Jana 1: Tapolóca, Satya, or Brahma lóca. The lower are Atala, Vitala, Sutala, Nitala, Taratala, Mahatala, Pátála.

M.

MA. Brahma, Siva, Vishna.

MACARA, a sea monster, borne on the banner of *Cāma*.

MADHVA (*mădhva* meaning sweet, or sweetness). *Mádhva* is used as an epithet of *Krishna*. It is, otherwise, not an uncommon name, as in the *Mádhva Málati*, of *Bhavà Bhūti*.

MADHAVA, a son of Brahmà.

MADHAVACHARYA. The head of a School of divinity, or philosophy. He opposed the system of *Vyasa* in the *Brahma Sutras;* and that contained in the last portion of the *Baghvat gita:* maintaining that the Divine Being, and the soul of man (*Paramātma* and *Jīvātma*) are two, separate, and distinct. Hence, his system is spoken of as the *Dvaitam*, duality. See *Advaitam, Sancarāchārya, Rāmanūja*, and *Visishta-advaitam. Mādhavāchārya* also held to the *Púrva mimamsa*, or *Jaimini Carma*, doctrine of ritual and sacrifices; which *Vyasa*, in the *uttora mimamsa*, sought to impair.

MADURA VIRAPPEN. The name of a deified villain; to whom a small temple was built at Madura. He is the subject of a poem termed *Virappen ammāni.* The legend is of recent origin; pertaining to the time of *Bomma nayaca*, and *Tirumala nayak*, the king.

Bomma nayaca, a feudal chieftain, had a daughter, whose horoscope threatened evil in a particular year. The chief, in that year, caused a hut to be built in a wilderness; and appointed peculiarly brave men to guard it. One night, in *Virappen's* watch, it rained heavily; and the young woman, from feelings of pity, allowed him to take shelter in it. He improved the occasion, so as to obtain her affections; and ran away with her. He slew her father; and became notorious. He associated another young woman with his wife; and, ultimately, killed them both, at a critical time, as a sacrifice to *Cáli.*

He was, in some way, mutilated; yet, to avoid justice, contrived to cut off his own head, before the shrine of *Minācshi.* His spirit, as a spectre, entered the palace; and, in the very early mornings, caused great terror among the female inmates. The oracle of *Minācshi* being consulted, directed a small temple to be built, and homage to be paid to his image. It will be noted that he had propitiated the favor of the goddess, as *Cáli*, by the sacrifice of his two wives, and of himself. The said homage continued down to a recent date.

MAGHA CAVI or *Vannin Mágha.* A celebrated poet, author of the *Mágham*, heroic poem on the march of

Krishna, war against *Sisupāla*, capture of *Rucmini*, and marriage with her. I do not remember reading any reference to this poem in Calcutta, or Bombay productions; but from numerous copies, fragmentary or otherwise, in the Madras Government Library, and from the statements of learned natives, I found it to be well known, and popular in southern India.

I find that it is known in Calcutta by the title of *Sisupāla Badha*, and reckoned one of the seven *maha cavyas*, or great poems.

MAHÂPRALAYAM, the destruction of the earth at the close of the Calpa; and, also the general destruction of the seven worlds, gods included at the close of the life of *Brahmā*.

MAHAR LOCA, the 3rd upper world.

MAHATALA, the sixth lower world.

MAHESVARA (*Sacti* 'UMA). A name or form of *Siva*. *Mahadeva* is a synonyme. There is little of action pertaining to these names. Dialogues between *Mahésvara* and *'Uma* are often mentioned.

MAHISHA, an asura buffalo-headed, slain by *Durga*; the subject of a fine piece of sculpture at *Mámallapuram*.

MAIL-RAVANA. A king of *Pátála*; fabled in a southern poem to have been confederate with *Rávana*; and to have captured *Ráma* and *Lacshmana* when asleep; although the full completion of the plan was nullified by the vigilance of *Hanuman*.

MAIL-VAHANA. A name, or epithet of *Subrahmanya*, whose vehicle is a peacock.

MALLANA. Son of *Bommana Potu rája*; taught by his father. He is known simply as the author of the *Rucmangada Charitra*, a romance intended to illustrate the importance of observing the *écadasi*, or strict fast on the eleventh lunar day. It has its own, and independent poetical merits.

MALLAYYA, a *Viva Saiva* Brahman; who lived at *Condavîdu* or Condavir, on the Krishna river. He wrote a romance called *Rája Sec'hara charitram*; and by dedicating it to *Sáluva Timma*, minister of state to *Achyuta ráya* of *Vijayanagaram*, he received a grant of land for his subsistence.

MALLICARJUNA. A name of *Siva*, as worshipped at *Sri Sailam*; and I think also formerly at *Vijayanagaram*.

The image at *Sri Sailam* is merely a *lingam*. A very loose book, relating to this deity and his *sacti*, exists in Telugu. As *Mallic* is not a Sanscrit word, but one common in the Semitic tongues for king, and as there is some reason to think that *Arjuna* of the *Bháratam* was a Parthian, it may follow that some destructive Parthian king is meant by the time. *Arjuna* is probably softened from some harsher word: for the Sanscrit, though sonorous, is softer than the old Chaldee.

MALLI—the 19th Tirt'hacara of the Jainas.

MAMALLA PURI, a rock with caves, monoliths, and sculptures, on the sea shore, 37 miles south of Madras.

They are Bauddhistic and Brahmanical: of very different ages.

MANAVALA MAHA MUNI. Head of the sect of *Tengalas*, at Conjeveram; teaching a new construction of a vedaic text. See *Vedantácháryа*.

MANISUVRATA, the 20th Tirt'hacara of the Jainas.

MANDARA, a mount used as a churning stick in the *Curmávataram*.

MANDOTIRI. Wife of *Rávana*. She remonstrated with her husband on his war with *Ráma*; and advised a different course, but was disregarded.

MANICA VASACAR. The "ruby-reader;" the proper name, or superadded epithet of a distinguished character, in the extreme south. His adventures occupy a large space in the Madura, and *Vataviir*, or *Vādūr* temple legends. He was originally a *mantri*, or minister of a *Pandiya* king; whom the local legend terms *Hari mardhana*, a Sanscrit epithet* merely. The need of a Cavalry remount having been represented to the king, he sent his minister with money to *Peruntural*, a sea-port, to purchase horses. By the way, *Siva*, in the guise of a Brahman, seated under a tree, diverted his attention; and gave him instruction in various books deemed sacred. He was so fascinated, that he expended the money which he brought with him in building, or repairing a *Saiva* temple. Imperative messages re-calling him from *Peruntural*, he returned, to undergo severe punishment; but his life was spared by the timely arrival of a multitude of jackals transformed into the appearance of horses; the chief rider being *Siva* in person. A few days afterwards the spell broke; and, during a night,

* Meaning "one killing an enemy."

the jackals resumed their form. Many returned to the woods: others filled the town with confusion. The poor minister was dreadfully dealt with; but the god sent an inundation of the *Vaigai* river; favored by which he escaped.

In other documents, he is represented as making *Chitambaram* his chief residence, as an ascetic, He is also stated to have travelled, and visited various *Saiva* shrines; composing a short poem in praise of each one. These are collected, and form a medium-sized book; known as the *Tiru vachacam.* The plaint, which he wrote when under severe suffering at Madura, was once mentioned to me as so remarkably pathetic, that a *Saiva* could not read it, without shedding tears. On the other hand, in the *Dēva Sic'hámani pádal,* a Tamil work written on the Western Coast, it is stated that a sorcerer named *Mánica vásacar* came to the Malayalam country, and induced the king to treat his state minister (Roman Catholic) named *Dēva Sic'hámani* very cruelly, and ultimately to put him to death. The native Roman Catholics, I have understood, look on this *pádal,* pretty much as *Saivas* look on the other plaint. Down to the present time they exhibit a drama founded on the martyrdom of *Dēva Sic'hámani.* The age of *Mānica vásacar* must be less remote than the Madura *puránam* makes it to be. As he was born at *Vatavùr* on the Vaigai river, the *puránam* terms him *Vatavúren.* He was united to *Siva,* that is, died at *Chitambaram;* after having affixed to the door of the temple a collection of chants which were thought to be the compositions of the temple deity.

MANMATA. The god of love; more commonly used in the south than *Cáma.* He was the *mental* son of *Vishnu;* and of slender form. When *Siva* was performing penance on the *Himálayas,* the urchin, by ill advice, shot an arrow at him: wherefore *Siva* opened his frontlet eye, and reduced the assailant to ashes. He was restored to life at the wail of *Rati,* his wife; but so as to be visible to her alone. *Manmata* has five arrows: each one tipped with a flower of various property. Two or three are kindly; one causes sickness, and one death.

The lotos goes to the heart
The mâm flower pierces the breast
Th' asóca a deadlier dart
The jasmin strikes on the crest.
The nilótpala kills, bit where it may:
As in tales of romance even sages say.

Chaucer has a remarkable coincidence on this point with Hindu fable.

MANORAMA. Daughter of Mount Meru, and wife of Mount *Himávut*: another name of *Ménaca*, the courtezan of *Sverga*.

MANTRA. A prayer, or charm. As distinguished from *tantra*, it is the invocation only, *tantra* being the form, or ritual, or *rubric*. A *mantra* is either good, or bad, from its nature; and its intent or object. It is distinguishable from *zánti*, a litany; the latter being long and poetical: the *mantra* is usually restricted to a few letters, syllables, or words. The *mantra* is the simple original form; the *mála mantra*, is a string of comments, or paraphrases founded on the simple form. The good *mantras* are few; the evil, and malignant *mantras*, especially among the *Saivas* and *Sactibhaktis* are numerous. The *tantrica* system is founded on them, and the *at'harvana veda* is said to teach the use of such. The tri-literal *aum* or *O'm*, is a primitive *mantra*, thought to possess extraordinary power. The *Saiva mantra* is of five letters, representing the five elements —*na ma si va yi:* to this is ascribed miraculous power. Another form is *O'm nama Siváyi*, six-lettered, used by the votaries of *Subrahmanya*. The *Vaishnava mantra* is eight-lettered; *O'm Na rā ya ná na ma hà*. The malignant *mantras;* such as *Hrim, Hram, Hraim, Schraim*, and the like, need not be dwelt on. Maurice, in his Indian Antiquities, gives Hebrew formules of a certain number of letters; resembling those in use by Brahmans.

MANU, or MENU. Especially in such phrases as *Manu Smriti, Manu nîti*, or Institutes of *Menu*, means a distinguished law-giver of the earliest, and purest age; but obsolete in the present age. Sir W. Jones tried to identify him with Minos; but *manu* is simply *a man* or *the man;* most frequently used, in later days, as *manuja*, or *manusha*.

MANU is chronologically the head or ruler of an extensive period of time, termed a *Manuvantara*. There are seven Manus past—1, Svayambhuvä; 2, Svaróchisa; 3, Tapasa; 4, Surya; 5, Raivata; 6, Chacshusa; 7, Vaivasvata; and seven others to come. The rule of each *Manu* lasts during seventy-one *Maha yugas*, or great ages. See *Calpa*.

In the book of Enoch, written in Hebrew, about one hundred years before the Christian era, I think I discovered the origin of the *Manus* with their periods of rule. It specifies seven or eight periods, each one under the headship or rule of individuals named. The periods are lengthy; but mere cyphers, if compared with the Brahminical exaggerations termed *Manuvantaras*.

The *Jainas* have also 14 *Manus*, to whom they give names different from those found in Hindu *purānas*.

MANUVANTARA. See *Calpa*.

MARICHI, a *rishi*, son of *Brahmā*, a *Prajápati* and *Brahmádica*.

MARUT. A personification or semi-deification of *wind*; various sub-divisions being each one under a *Marut*. So Notus, Auster, Vesper, and Boreas, might each be termed a *marut*. There are said to be seven *Maruts*; that is, E., W., S., N., *upper* and *lower* atmospheres, breath in various wombs.

MATAM. A residency of ascetics, a Monasterium. The *matam* at *Sringeri*, founded by *Sancarácháryа*, was famous. Some years since, a *matam* of *Vira Saivas*, at Madura, was in repute for Tamil learning.

MATRU, a mother. The seven great *Mātrūs*, or mothers are—Brāhmi, Mahésvari, Caumari, Nárāyani, Varáhi, Aindri, Cáli. Another list has Cauveri or Chamunda, and Charchica for the last two; and still another list, for the same, has *Narasinhi*, and *Aparápta*. Some reckon eight, and other some, sixteen mothers.

MATSYA-AVATARAM. The first miraculous manifestation of *Vishnu*, in the shape of a fish. This, by common consent of writers who have noticed the subject, relates to the deluge; statements concerning it appear in the *Matsya*, *Bhāgavata*, and *Agni purānas*; in the *Nārāyanōpanishada* and in the *Mahabhāratam*. There is a tolerably general agreement: with some variation of circumstances. The substance is that, in a time of great wickedness, *Satya vrata* was doing penance in the *Drāvida* country; he took up a small fish in his water vessel; which, increasing in bulk, he put it into another; and, after constant increase of bulk in different vessels, he transferred it to the ocean. It then announced to him an approaching great flood; and warned him to take refuge with his wife, the seven *rishis* and their wives, in a machine to be provided; directing him also to take pairs of all living things with a needful provision of food. Soon after torrents began to pour down; and the sea began to swell; when a vessel appeared floating on the waves, into which the devout man, with the said persons and accompaniments, entered. The various poetical and highly wrought descriptions, of course, need not here be given. When the deluge had ceased, the god who had accompanied

and towed the vessel, in his fish-like form, appointed *Satya vrata*, the seventh *Manu*, by name of *Vaivasvata*, child of the sun: whence (through Shem) the solar line of kings.

In a Tamil manuscript, I sawit stated that the place where *Satya vrata* was doing penance, when he caught the little fish, was Madura; and that therefore the *Pandiyan* kings bore a fish banner. It was added that the vessel was towed to the north: and grounded on a peak of the Himalaya mountains. For my own part, I take the uniform statement as to the *Drāvida* country to mean generally the south, or southern hemisphere. On astronomical principles, the site of Madura, at the time of the deluge, could not have been north of *Spica virg: but must have been far south of it. Now, about the time given, by the received chronology, to the deluge, there must have been (from the motion of the apsides) a great revulsion of oceanic water from north to south, and a vessel floated in the far south, and borne away north, say to the *Himálayas*, would find dry land, first on mountain, and soon after on plains. The deluge, in this land, is both astronomically, and geologically an accomplished fact; even though the book called Genesis, the Hindu *purānas*, *upanishadas*, and poems, were altogether voted a merely fanciful tissue of imagination from the brains of fanciful men. In Europe, "Orientalist Jones" denied the existence of a deluge; but after coming to India as Sir William Jones, he very properly corrected his former error.

MAYA. A word signifying *power*, *illusion*, *matter*. Mythologically, the *sacti*, or female energy of *Brahmā*, as Creator; in this sense nearly synonymous with *pracriti*, matter. Philosophically, the eternity of matter seems to be always assumed. In all Hindu documents of a religious, or philosophical kind, not founded on the *upanishadas*, matter is regarded as inseparable from the notion of Deity, as a creative power. The office of Creator was to mould pre-existent matter into shape and form.

Mayam, in the neuter gender, is used more extensively for power, or form; as in the phrase, *sarva jagat Vishnu mayam*; that is, the entire universe is *Vishnu's* form: this phrase, however, is vedantic. The *Saivas* have a like phrase, as to *Siva*. Moreover, as *mayam* also bears the meaning of *illusion*, or a cheat, so the unreality of existent things

* By Hipparchus placed as far to the north, as it is now south of the equator

(Nominalist philosophy) is maintained by *Vedantists** and *Advaitas*. The original meaning of the *Vedantam* is that all things exist only in Deity as a development of his form: very nearly Dean Berkeley's view.

MAYA, with the *Vira Saivas*, was an inferior incarnation of the *támasa guna* of *Parvati*, as a daughter of *Mamacara*; in order to test the continence of *Allama prabhu*; in which she failed. See *Allama prabhu*.

MENACA. A courtezan of *Sverga*, the least distinguished of an especial three. In *Cáli Dása's* drama, *Sacontala* is stated to be a daughter of *Menaca*. See *Urvasi* and *Rembha*.

MERU or *Mahà méru* (and sometimes *Suméru*.) A fabulous mountain of extraordinary height, and in Tamil termed *Ponmalai* or golden mountain. It is the centre of *Jambu dvipa*; and, by consequence, the centre of all the *dvipas* and oceans, the residence of the gods; and the sun turns round it—hence, by some, thought to be the north-pole. It is, however, remarkable that an old edition of Lightfoot's Horae Hebraicæ, had prefixed to it a fragment of Hebrew, which the author professed not fully to understand. I found it to contain the Hindu system of *dvipas*, with an outside circular mountain. Instead of *Jambu dvîpa* was *eretz hakadosh*, "the holy land," exactly answering to *aryya bhumi*, a synonyme of *Jambu dvipa*. The name Samaria in our English Bible, is in Hebrew Someron; and, in modern times, fables and exaggerations concerning it are such as might give some colour to the more extravagant Hindu fictions as to *Maha meru*.

MIMAMSA, a school of philosophy; púrva m: the ritual of the *Vedas* or *Jamaini Carmam*—*uttara* m: the *vedanta* of *Vyasa*. The word is used colloquially for vedaic *mantras*.

MINACSHI. The name of a tutelary goddess at Madura, wife of *Choka nāt'ha*, or *Sundara*, names of *Siva*. The name means brilliant eye, or fish-eye; according as the first vowel is pronounced short, or long: the latter being the usual pronunciation. She was the daughter of *Maliya dvaja*, a king of Madura, and with the title of *Tadátakai* (invincible hand) went out to fight with *Sundara*, her future lord. The *Saiva* temple at Madura is much larger than the *Vaishnava* fane. To relate the various legends in which

* The reader will please note that the *Vedanta* and *Advaita* systems are *not* one and the same; for the *Vedanta m* was anterior to *Sancaracharya*, the *Advaitam* posterior. Now-a-days Vedantists are *Vaishnavas*; *Advaitas* are *Smartas*; that is, on the whole *Saivas*.

Minacshi has her part would be tedious. For one striking example, see Madura *Virappen.*

Minaschi is also a name borne by a queen regent, towards the end of the northern dynasty at Madura; who by being deluded by Chunda Saheb, contributed very materially to the downfall of her race: and to the anarchy that followed.

MOHINI. A female form assumed by *Vishnu* at the time of the *Cúrma avataram.* The milk sea being churned; and among other products, the *amritam* being obtained, the *asuras* managed so as to get the larger share of it; and, by superior strength, thence derived, very much oppressed the *devas;* who complained of the wrong done to them. *Vishnu,* in consequence, assumed the form of *Móhini,* and so beguiled the *asuras,* that she took the precious beverage from them; or, according to some statements, kicked over the vessel containing it. The *Saivas* add that *Siva* became enamoured of *Móhini;* who bore him a son, named in the north *Hari-hara;* in the south known by the Tamil name *Ayinar.* See *Ayinar.*

MULA. An asterism, or *nacshétram,* corresponding with Cor. Scorpionis. It is deemed of bad, or malignant influence; next so to *Critica,* to which it is nearly opposite. Such opinions are probably the result of careful observation: but when I once asked a man, 'why so evil,' he replied, "because the *asuras* were born in that constellation," *i. e., múla* in the ascendant, or the moon being in it.

MU-DEVI, and *Múttaval.* The elder sister of *Lacshmi,* goddess of wealth. As poverty often precedes wealth, so *Múdévi* is poverty personified. It is believed that these two names, *Múdévi* and *Múttaval,* are of Tamil usage only. A proverb refers to *Múdévi* coming to the door; and hence, it is said, that the visit of an old woman is viewed with dislike, and suspicion.

MURUGA. A name of *Káma.* In common Tamil usage, *Murugen* frequently occurs; and it is used as a proper name.

N.

NÁBHIJA—an epithet of *Brahmá.*

NACSHETRAS. Twenty-seven divisions of the lunar orbit: each marking the motion of the moon in one lunar day. Such is their simple reference, astronomically; but astrologically, they are of great practical consequence, from

their assumed good, or evil influence. They reckon from the first degree of Aries, on the old Astronomy. 1, Asvini, ram's head, good; 2, Bharini, bad; 3, Critica, Pleiades, very bad; 4, Róhini, hyades, good; 5, Mrigasiras, a triple star, good; 6, Ardra, one star, bad; 7, Punar vasu, gemini, good; 8, Pushya, nebula in cancer, good; 9, Aslesha, five stars, bad; 10, Magha, cor leonis, good; 11, Purvap'halguni, two stars, medium; 12, Uttara p'halguni, two stars, medium; 13, Hasta, five stars, good; 14, Chitra, one star, bad; 15, Swāti, spica virginis, good; 16, Visac'ha, four stars, bad; 17, Anuradha, libra, good; 18, Jyesht'ha, three stars, bad; 19, Mula, eleven stars, cor scorpionis, very bad; 20, Purva-shadha, four stars, medium; 21, Uttara shadha, three stars, good; 22, Sravana, three stars, good; 23, Dhanishta, goat's horn, bad; 24, Satabhisha, a hundred stars, bad; 25, Purva bhadrapada, two stars, medium; 26, Uttara bhadrapada, two stars, medium; 27, Revati, thirty-two stars, good.

An intercalary *abhijit*, one-fourth of a *nacshétra*, is sometimes introduced between 21 and 22 for astrological purposes: or to make up a complete cycle of the moon's motion. The minute observation of these *nacshétras*, and the importance attached to them, point to Chaldea, and Babel, as their source. Bel or Bal there meant the sun; and the *Sarpa*, or Draco, the moon's course through these asterisms; the effect of which, in connexion with the ecliptic, is to form a serpentine figure, like the caduceus of the Greeks. The Hindu astronomy was evidently formed about 2,500 years ago. Since then, there has been a retrogression of one and half sign. The signs, and constellations representing them, no longer correspond. Hence, astrological dogmas need, at least, a revisal.

The above statement, as to quality, is as to marriages. The *nacshétras* are classified as *déva*, divine; *mánushya*, human; *rácshasa*, savage. If the two parties to be married are born in the same class, it is well; if one asterism be divine, the other human, it may pass; but divine and savage is a cross, that cannot be permitted. I am not certain as to other references, in books of astrology: the writers of which class the asterisms according to the object held in view.

NACULA, the 4th of the *Vándavas*.

NAIMISHARA VANAM. A paradisaical wilderness; wherin many *rishis* made their abode; *Sauunaca* being a leader. Several *puránas* by *Suta* and some local *puránas* are stated to have been, in the first instance, read over to

Saunaca and other *rishis*, in the *Naimishara vanam*. This place, therefore (wherever it was) probably was the site wherein much of the pauranic mythology, and other lore, was concocted. It is sometimes styled *Shad-aranya;* both words being Chaldee. This term was imitated by the Tamil *áru-cádu*, six woodlands; corrupted to Arcot. My own opinion is, that the paradise was outside of India Proper; and I think it very probable, that the site was "the valley of Cashmere."

NAIRRITA. The regent or guardian of the south-west point of the world. It may be a proper name; but the person is usually considered to be some supernatural being, or demon; of whom nothing further is known.

NALA, with the addition of *Chacravarti*, or *raja*. A king whose adventures form an episode in the *Mahabhārata;* and are the subject of a poem entitled *Naishadham*, from *Nishadha*, the king's country. Small poems, and poetical allusions in other works, are numerous.

Through the medium of a *hamsa* bird, he formed an amour with *Damayanti*, a king's daughter, and she preferred him to Indra, and other demi-gods; *Sani* (regent of the planet Saturn) included. After marriage, this malevolent being persecuted him and his wife, with unrelenting rigour. In consequence, he lost his kingdom by play; parted from his wife—became leprous—wandered about—recovered health by bathing in a pool—became cook to a king; his skill in cookery (now a proverb) led to his discovery by his wife, a domestic in the same family. He recovered his kingly form, and his throne. In consequence of some general resemblances to the tale of *Harischandra*, an admired and difficult poem was written, capable of being read in two meanings; the one giving the tale of *Nala*, the other that of *Harischandra*.

NAMAM, or TIRU-NAMAM. The tridental mark worn on the forehead by *Vaishnavas;* and sometimes on the two shoulders and on the breast: the two outer lines are white, and the central perpendicular line yellow, or red. I believe this last is a matter of taste; it may mark a sub-division. The settled distinction is, that *Vada-galas* use the old mark, and that by *Tengalas* the central line is produced to the bridge, of the nose. The *námam*, in very large size, is marked on sacred buildings; and not unfrequently, of a smaller size, on the street-door of ordinary habitations. The mark, on the forehead, is put on after ablution, in a sacred

tank; with the use of invocations, and *(anga-nyásam)* finger signs; the latter by Brahmans.

The meaning of the heading to this article is—the NAME, and the *sacred-name.*

It has been termed "the mark of the beast." I confess to some such vague mental notion, in earlier life; but my maturer judgment differs: for the following, among other reasons.

In the Hebrew and Christian Scriptures two kinds of marks, good and bad are specified: Ezekiel chap. 9, v. 4, and Revelation chap. 3, v. 12, for the good; and Rev. chap. 13, v. 16, chap. 14, v. 9, chap. 20, v. 4: we read "forehead *and hand,*" in each of the three last passages; but not so in the two first.

The Pharisees wore a parchment phylactery on their foreheads inscribed with the Chaldaic letter *schin,* being the first letter of the word Shem, meaning *name:* the forehead mark was spoken of as "the name." This letter *schin* is identical with the plain *námam:* except the two colours; it may be termed Pharisoid.

The Hebrew scribes never read aloud the word, which we erroneously read as Jehovah. Another word was substituted. Allusions to it were by the term—the NAME.

President Edwards' Treatise on God's chief end, or even Cruden's Concordance, will shew what importance is attached in the Hebrew Scriptures, to the word *name,* varied by pronouns as *my, thy, his*—NAME, and "for my name's sake."

The Brahmans have a tri-literal *symbol áum* (or *O'm*); like the *sacred name* of the scribes, never audibly pronounced. I venture to assert that it is not merely the *owm* which the symbol gives; but three other syllables, known only to themselves. I have heard them, on a solemn occasion, enunciate the three syllables of the Hebrew word, but otherwise than we do; when they were not aware that I was within hearing: what they meant, except as a solemn invocation, I cannot know.

I gather, on the whole, that the *námam* is a relic of some tradition as to *the* NAME of the true God; however much it may have come to be desecrated by being inscribed on idol *mantapas,* temples, and private dwellings.

NAMI, the 21st *Tirt'hacara* of the *Jainas.*

NARA NARAYANA. A minor incarnation of *Vishnu.* In the dual member (*nai*) two sages; again born as *Krishna* and *Arjuna.*

NANDA. A cow-herd, the foster father of *Krishna,* and brother of *Rádha;* who, for a time, was *Krishna's* favorite mistress.

Nanda, a king of *Magadha,* murdered by *Chanacya,* who took *Chandra gupta* out of prison, and set him on the

vacant throne. The *Mudra racshasa* a drama, illustrates this affair. Mention is sometimes made of *Nava-Nanda*, as though nine sovereigns consecutively bore this name.

Nanda (from Telugu manuscripts) was the proper name of a king of Warankal; who frequently visited *Cási* or Benares, and brought thence a colony of Brahmans who gave him the title of *Pratápa Rudra;* which see *infra.*

NANDI. The bullock vehicle of *Siva.* It is always represented, on a pedestal, crouching in front of *Saiva* fanes; the head turned towards the small door of the shrine. There exist some rude jokes about *Parvati* and *Nandi,* in the style of certain *assinilities* of a European poet. For one fault, when *Nandi,* by assuming a likeness to *Siva,* caused a blush on the cheeks of *Párvati, Siva* sent his vehicle down to earth to do penance; hence the mountain *Nandi-durga* (*vulgo* Nundidroog.) Another mission to earth was in the person of the elder *Basava,* (a bull). These are modern puerilities: there can be no just doubt that *Nandi* is the same personification with the calves at Dan and Bethel; with the molten calf at Sinai; and with the Apis of Egypt: in all these cases, worshipped as the symbol of the presence of a higher power. The introduction to a "Catalogue Raisonné," &c., may be consulted in this reference. ART. SAIVA. See *Basava.*

NARACA. The lowest of all hells: said to derive its name from being, as supposed, filled with ordure.

NARASINHA (or *Narasingha*) AVATARAM. The fifth especial manifestation of *Vishnu* in the form of a man-lion (*nara* a man, and *singham* a lion). One of the two door-keepers of *Vishnu's* paradise (see *Varáha,*) came down to earth as a monarch, named *Hiranya Casipu.* He was cruel, tyrannical, unjust, and particularly so towards his son, named *Prahlāda;* who was meek, devout, and a lover of good men. At a time when this injustice had attained its acme, *Vishnu* burst forth from one of the columns in the tyrant's palace, with the head of a man, and body of a lion, and tore the tyrant to pieces: honoring *Prahlāda,* and restoring order.

The *Saivas* make an addition, by stating that *Vishnu* drank the blood of his victim, and then lay intoxicated; when *Siva,* assuming the form of a *Sarabha* (q. v.) pecked his head; let out of it streams of blood; and so restored the man-lion to his senses, and sobriety.

That this *avatáram*, like those preceding it, took place without the bounds of India, may be partially inferred from the fact that the lion proper is unknown in India, and all attempted sculptures, however ancient, are decided failures. But from Layard's researches at Nineveh, it appears that the hall of audience of the palace was supported by gigantic figures of winged lions with human faces: if so *there*, then very probably the like at Babylon. Such a figure animated, or a smaller animated being, of similar form, proceeding from it, is in keeping and character.

A clue to the meaning of the earlier *avatáras* having been given by the fourth one, the whole of them were explained in my introduction to a Catalogue Raisonné, etc. Art. *Vaishnava*. I there gave my reasons to shew that *Prahlāda* is Daniel, and *Hiranya Casipu* a personification of his satrap enemies. The idea of the monarch, his name meaning "gold-clothed," would seem to have been taken from Nebuchadnezzar, rather than from any other king; but the destruction of the entire band of conspirators by the lions, that spared Daniel, answers to the destructive part of the Divine intervention. As noticed under the third *avatára*, the chronological order of this one precedes the fourth; but is inferior to it, in the magnitude of consequences.

I am not aware of any continued annual commemoration; like that accorded to the fourth, sixth, and eighth *avatáras*.

NARAYANA. On the *Vaishnava* system, the Supreme Being, and first cause of the universe. The name is often considered to be a synonym with *Vishnu;* but, with this difference, that *avatáras* are not predicated of *Náráyana*, and fables do not mix him up with earthly affairs, as in the cases of *Vishnu* and *Siva*. In the pure *Vaishnava*, and monotheistic system, the idea has a coincidence with *Para Brahm* of the *upanishadas*. The *Trimurti* system, or *Brahmā, Vishnu, Siva*, differs; or, is founded on other authorities. In the *pauranical* statement, *Náráyana* is represented as resposing on the waters; when a lotus sprang from his navel, in which *Brahmā* was born; who proceeded to restore the creation. In other *puránas*, it is stated that, during the night of the deluge, *Vishnu* was asleep, floating on a leaf; this leaf typical of the negative cause, or matter. Hence, a coincidence; and another also, in that both are some way connected with the sun; but it seems to be because the sun is *Vishnu's* world. The way to the *Brahmā loca* (or *satya loca*) is *dicitur* through, or by way of the sun.

I have little doubt that *Vishnu* is Nuh, or Noah, deified in India, as he was deified in Greece as Dionysios or Bacchus, and in Egypt as Osiris; but, in these cases, the man has an apotheosis; *Nárâyana* is not brought down to the level of man; unless by poetical licence, or accommodation. The system which identifies *Vishnu* with *Nárâyana* and the latter as the Supreme, is monotheistic; like the system which makes *Siva* to be *Paran* or supreme; and these two systems in the Southern Peninsula clash: they are not accordant, and cannot be made to agree; otherwise than by an outward, or hollow appearance presented to "outsiders" or foreigners. By the two classes of votaries, the *Trimurti* is ignored; and particularly by the *Saivas*, who will not hear of *Siva* having any equal, much less superior.

In the *Gauda* division, or northern India, it seems probable that the *Trimurti* is more generally acknowledged. The *Bhâgavata purâna* goes upon that principle, and makes a visible effort to reconcile discordances, causing *Brahmâ* to declare that himself, *Vishnu*, and *Siva*, are all one; though three individuals are brought together, and again separate. Admitting a Hebraistic origin of this doctrine, all is clear. I do not, however, remember to have seen such a collocation as *Brahmâ, Narayana, Siva*. The name *Narayana* seems to stand at the head of an exclusively monotheistic system.

It may not be improper to notice Sir W. Jones' derivation of the word from *nara* water, and *áyana, motus* or *locus*. He chooses *motus*, and renders the word—"moving on the water." Hence an instant analogy with Gen. 1, v. 2, and the Spirit of God moved on the face of the waters. Hence, further, his hymn to *Nárâyana;* borrowing not only the above, but many other Scriptural references, in a fine piece of poetry. There is an objection that *Nárâyana* is usually represented as being quiescent on, or in, a calm sea: and the word "moved" in Genesis is more strictly "brooded." There is the further objection, that if *Nárâyana* be identified (as by many) with *Vishnu* in the *Trimurti*, then the reference would be to the second, and not the third *hypostasis* in the Christian Trinity.

NAREDA. The minstrel, or head chorister in the paradise of *Indra;* always drawn as bearing a *vîna* or Indian lute. As *Sverga* is moulded on the model of a Hindu *râja's* court, it may be expedient to note, that a leading amusement, therein, was sitting by night to witness the perform-

ances of dancing women. Such were always attended by a man their preceptor, who played on a lute, or kept time by beating castanets. *Nárada* did this office in *Indra's* court, where *'Urvasi, Rembha, Menaca*, and others, were the performers. A man of the above kind was always pimp, parasite, buffoon, and common meddler; and *Nárada* is made to act in like character. He awaits the poet's call; and is continually brought forward. He told *Indra* of the beauty of *Ahalya;* and *Siva* of the beauty of the girl *Ganga*. He told the valour of *Purūruvas* in the hearing of *'Urvasi;* and the feats of *Krishna* to *Brahmā*. He counselled *Krishna* on his war against *Sisupála*; and caused strife by bringing him a flower from Paradise. Mingling with men to acquire their tricks and devices, and mingling with the celestials to acquire superhuman sagacity, he is a more useful piece of machinery to Hindu poets, than Mercury was to the Grecian fraternity. The court of *Indra* and *Nárada* properly belong to another system; but the *Saivas* of late years, have learned to make as free use of his services as their compeers.

NASTICA. A general term designating the various atheistical schools; such as *Sánc'hyam, Charvvacam, Bauddham*, and the like.

NAVA NIDHI. Nine jewels, or very precious articles, held by *Cuvéra*, demi-god of wealth. One among them was a buccinum shell, with opening and spiral on the *left* side.

NAVA RETNA, nine distinguished poets at the court of *Vicramáditya*.

NEDUMAL. An ancient name of *Vishnu*. "*Nédumàl* was not born as a tiger."

NEMI. The twenty-second *Tirt'hakara* of the *Jainas*.

NITILA, the second of the lower worlds.

NRIPATI, a name of *Cuvéra;* "lord of kings."

NYAYA, a school of philosophy, founded by a sage named *Gautama*, and sometimes termed his school, or doctrine. The term *nyaya*, right or reasonable, seems to have arisen from this school endeavouring to reduce various wild, and atheistical tenets to the rule of right reason, or ordinary rules of evidence: much as Beattie *versus* Hume wrote of the "Common Sense," or universal opinion of mankind; as opposed to metaphysical subtleties. In the different books on the *Tarkha sastra*, I observed much extracted from this

school. In the *vátam* or dispute—Is there a First Cause? I found very similar arguments employed in the affirmative, to those used in systems of Divinity on the Being of God. Another *vátam*—Is the *védam* an authority? The affirmative is argued, somewhat in the style of what we term "the evidences;" that is, to the truth of Scripture. There are topics discussed by this school as futile as many of the questions agitated by the schoolmen of Europe: but by a glance at the articles *Advaitam*, and *Sanc'hyam*, the reader may see cause for a rationalistic antagonism, both in physics and theology. Mr. Colebrooke, in the Transactions of the Royal Asiatic Society, gave profound statements of this and other systems. I confess I never read them. My more superficial statement, in this work, comes from what I know of native books, not from European writers.

P.

PACSHA, the bright, and dark half of every lunation.

PADMANAB'HA, with the addition of *Svámi*, a name of *Náráyana*, or *Vishnu*, in the Malayalam country: "lotos-navel." One of the titles of the Travancore *rájá* was the slave of *Padmanábhá*.

PADMAVATI. A titular name which may be understood of *Lacshmi*, as seated on a lotus-flower *(padma)*; but it is commonly used as applied to a goddess of the *Jainas;* and especially at some shrines of the eastern, and western *Chalukyas;* corresponding with the northern part of Telingana and southern Mahratta provinces.

PALACA. A protector, or ruler: *lóca pálaca* is an epithet for a king. *Dic-pálaca* is a regent of one of the eight points of the heavens; each point being supported by one of the *ashta dic gajas*, or elephant caryatides. The names of the *dic-pálacas* are *Indra* E., *Varuna* W., *Cuvéra* N., *Yama* S., *Isāna* N. E., *Nairrita* S. W., *Vayu* N. W., *Agni* S. E.

PANCHA RATRAM. A ritual and idolatrous addition to the early *Vaishnava* system, said to have been delivered by *Vishnu* during *five nights* of the deluge: whence the derivative *páncha rátram*. It is modern in origin; and was warmly contested: some reckoning it among the *pura-samayam*, or heterodox systems. At length, however, splendour of ritual, and idolatry, prevailed.

PANJA KOSHA, five sheaths to the soul: a northern notion.

PANINI. The author of an early work on Sanscrit grammar; and especially in Prosody. It was composed in recondite stanzas; which were expounded in different periods by *Vara ruchi*, by *Bhattóji Dicshata*, and by *Patanjali*. He is said to refer to *Sacataya*, an earlier writer than himself.

PARAMÁTMAM, the heavenly soul, soul of the world.

Paramátma in systems of philosophy is in apposition with *Jívátma* the human soul. A grand discussion has been whether these are two or one. See *Advaitam* and *Mádhvácháryа*.

PARAN. The Tamil masculine termination added to the word *para*, other, heavenly; and meaning the heavenly one, by way of excellence. It corresponds with *Brahm*, or *Para Brahm* of the *upanishadas*. In the south, a controversy has existed whether *Vishnu* or *Siva* is *Paran*, *i. e.* the Supreme Being.

PARÁSARA, usually with the addition of *muni*. An ancient sage, father of *Vyasa*. See *Adrica*. He is further mentioned as having recorded an observation of the place of the southern colure; probably an approximation only. It is of use in restricting the beginning of the *Cali-yugam* to a comparatively modern time, and making the collocation of the three first *Védas* of later date than the Proverbs of Solomon, and probably nearly contemporary with the prophet Jonah. Prof. Max Müller's critique,* on the said observation, merits attention.

PÁRASU RAMA. The sixth especial manifestation of *Vishnu*, as the son of *Jamadagni rishi* and *Rénuca-dévi*. Both words are epithets; *Párasu*, an axe, *Ráma* has no meaning in Sanscrit, but in Hebrew means high, lofty, excellent. He is the first warrior in the series of *avatáras*. The outline of his story is the following: *Jamadagni*, a recluse with his wife *Rénuca*, had taken up a residence in the high north: possibly N. W. of India. His wife was of the chaste order termed *pati-vrata*; the test of which charactor was that, taking up a block of ice, it would not melt in her fingers. The result of the test being applied may be seen under *Rénuca*. *Párasu Ráma* after killing his mother with an axe, and restoring her to life, lived still with his father. The sage had attendant on him *Surabhi*, otherwise *Cámadhénu*, the cow of plenty, or cow of the gods; which gave him a constant supply for all his wants. A neighbouring king named *Kartaviriya* coveted this cow; and asked the

* Preface to *Rig veda Sanhita*.

hermit for it. On a refusal, he took it by force. *Jamadagni* directed his son to go, and recover it. He went accordingly; and, as a preliminary, chopped off the spoliator's hundred arms, and hands, with his axe.

There is nothing in all this coming up to the dignity of a Divine intervention. But it seems to be considered an allegory for a great war; and as it is phrased, "the destruction of the *Cshetriyas*." I have met with nothing myself to bear this out; but there may exist documents on the subject which I have not seen. In the Government Library, there is a manuscript entitled *Pārasu rāma vijayam*, i. e., victory; the substance of which is, that *Karta virya* was a powerful king, with a hundred hands. On hearing that a Brahman was coming against him, he prepared to go and fight; but his two brothers represented that the occasion was not worthy of him. As suggested, he sent one of his brothers; who was killed, and the troops, with him, cut to pieces. He then sent another brother with more troops; and with like result. He then braced himself to the combat. His troops were slain: and then (accompanied by a due quantity of poetic metaphor) the two heroes came to close, and deadly combat. *Pārasu rāma*, with steady eye, and great coolness, chopped off the hundred arms, with deliberation: then chopped off legs; and left a helpless being on the ground: which underwent some sort of transformation, possibly as a *Siddha*. There is something here like general slaughter; but I do not advance beyond my authority.

The legend of the *Kérala ulpati* is now pretty generally known. *Pārasu rāma* asked for a gift of land from the sea. He was promised it, equal in extent to the throw of his axe. Standing at *Gókernam*, he threw his axe southwards, forty *yójanas*, or four hundred miles: and, the sea thence receding, he located, on the land recovered, the fishermen whom he had made half Brahmans. Subsequently he brought in a colony of pure Brahmans from *Hai-cshétram*. These also displeasing him, he retired; and thenceforward disappears.

On this side of the Peninsula there are books which describe *Pārasu* and *Cótanda* as meeting. On *Cótanda* styling himself *Ráma*, *Pārasu* was offended, saying "I am *Ráma*; but if *you* are *Ráma*, bend this bow;" which *Cótanda* readily did; and *Pārasu* then recognized a superior. *Vishnu* not knowing *Vishnu* is a small mistake; but such authors are only second, or third-rate.

I have not been able to make up my own mind as to whether the site of *Pārasu ráma's* combat with *Karta virya*, was outside of India, or within side. I leave the subject as I met with it, from native authorities; having no confidence in European twistings, and exaggerations.

PARICSHITA. A sovereign of the lunar race, son of *Abhimanyu*, and grand-son of *Arjuna*. He was succeeded by *Janaméjaya;* in whose reign the beginning of the *Cali yugam* is usually placed. The sad fate of *Paricshita* is narrated in the opening of the *Bhágavatam*. When out hunting, he saw a hermit in abstract penance; and, perceiving a dead serpent, he twisted the remains around the neck of the *rishi;* who, in return, complimented him with the doom of being bitten by a serpent, within a few days. The curse, of course, was accomplished: and *Paricshita* is made to retire to the ark in the centre of a water-reservoir; and there to listen to the recital of the *pūrva Bhágavatam;* as a viaticum in his dying hours.

PARSVA NAT'HA. The seventh of the *Jaina Tirt'hacaras*, or men perfected into deities. His distinguishing mark is the *svastica;* supposed to represent absolute materialism. Lieutenant Burnes* visited a magnificent temple dedicated to him in the Bombay Presidency. The *svastica* appears at the beginning and end of Jaina inscriptions; at Ellore; and other places. He would seem to have possessed an extensive influence.

PARTT'HA SARADI. "Car-driver of the Parthian," an epithet of *Krishna;* the temple name at Triplicane, Madras. When *Arjuna* eloped with *Subadhra, Krishna* took the office of driver, to facilitate the escape.

PARVATA RAYA, (mountain king.) A person whose existence is supposed, in order to be the father of *Parvati:* the site of his kingdom being the *Himáluya* mountains.

PARVATI. Daughter of the above, and assumed to be a re-incarnation of *Sati* (which see) for the purpose of again becoming the wife of *Siva*. In her girlhood, she has the epithet of *girijà* (mountain born): when older, she was termed *Gauri* (the fair one); and as married, she is most usually named *Parvati*, though other names occur, on the pleasing side of her character; and, in the war-like, or terrible side, she has the names of *Durga, Dēvi, Chāmundi*, and *Cāli*. When *Siva* was doing penance to obtain a wife, *Parvati* having heard of him, and wishing to gain him as a

* Afterwards Sir A. Burnes.

husband, did penance with that object. A religious mendicant brought them together; whereby the mutual wish became understood, and they were married with great pomp and ceremony on the hill *Cailasa;* which towers above the high table-land of Thibet near the lake Manasarowa: the banks of which are the probable site of the *Saravanam*, the pleasure garden of *Siva* and *Parvati*, and place of *Subrahmany's* fabulous birth. The legends, both pauranical and local, into which the name of *Parvati* enters, are countless.

One at Conjeveram is that *Parvati* once put her hands over Siva's two eyes: the consequence was universal darkness. She was sent down to Conjeveram to do penance for the fault. The legend proves that the Brahmans have a record of a total and preternatural darkness once on the earth.

In the *Saiva* books, there is little of romance; except where this personification of *Dea natura* in some way participates. By the *sacti bhaktis*, she is worshipped as *Lalità*, *Syamà*, *Tripura Sundari*.

PÁSHANDA, q. d. heretic, of some irregular way.

PATALAM. The lowest of seven inferior worlds, under the earth. It is peopled by *nágas*, either meaning snakes; or possibly, an inferior race. *Maha Bali*, and *Mail rávana*, are mentioned as kings in the *Pátála lóca*. In colloquial language, *Pátálam* means under-ground, or under the earth.

PATANJALI. The most modern, and verbose commentator on the *sútras* of *Pānini*. The name is an epithet of *Adi sésha;* and a learned man once told me, that the work was dictated from behind a curtain to an amanuensis with great rapidity. On the curtain being removed, a large snake only was seen; supposed to be the *Adi sésha* of *Vishnu:* to be accepted *quantum valeat*.

The name of another *Patanjali* is given to a modification of the *yóga* system of philosophy.

PEDDA BHATT, "great poet." A Brahman born at Perima, in the Ellore district; in the 14th century. In early life, he was very dull; probably by attempting to learn Sanscrit without a teacher. Being laughed at by his sister, for his pains, he went from home to his brother *Mallināt'ha;* then studying under a learned man, and gained help from both of them. He wrote commentaries on popular works; never affixing his proper name; but using the title of *Kóla chela malli nāt'ha sâri*. The reader who

may look into my Catalogue Raisonné, Vol. I., will see how numerous the said commentaries are. He is said to have been the author of the *Naishadham;* a subject that occupied various pens from *Cáli dása* downwards. He also wrote the *Pancha gavya,* which literally means the five products from a cow. He was in esteem by *Singhanna náyadu,* a *Vellugótivári* ruler at *Vencata giri*; and is said to have lived to the age of sixty-two.

PERIYALUVAR. The seventh of the special votaries of *Vishnu;* an incarnation, as supposed, of the eagle vehicle of *Vishnu.* He was born in the *Pāndiya* country; and acquired influence with a *Pandiya* king. Warm disputes between *Saivas* and *Vaishnavas* took place in that country, especially at *Srivilliputtūr.* Both the fifth and seventh leaders had a share in those disputes.

PERUMAL. A name of *Vishnu,* of exceedingly frequent use in the south. *Māl* is a word of various meaning; but when prefixed by *tiru* sacred, *nedu* immense, or *peru* great, it denotes *Vishnu.* The word *Perumāl* undergoes a change by orthographical rule, of which it may be well to apprize the reader. Thus (*vulgo*) Stree Permattoor, a town 25 miles from Madras, the birth-place of *Rámánújáchárya,* is compounded of *Sri* sacred, *peru* great, *māl,* and *úr* a town, *recte, Sri Perumáttùr:* and this, in the neighbourhood around it, is colloquially shortened* to *Peruntùr.*

PEYALUVAR. The third of the special votaries of *Vishnu,* contemporary with the two first; and, like them, writing a hundred stanzas in the *tiru-morhi,* from the *védas.* He was born at *Mailapùr* (or Saint Thomé) near Madras; and is considered to be an incarnation of one of *Vishnu's* ornaments.

POTAYYA. A Brahman, born in an *agraháram* on the bank of the Godavery district of *Rájamáhéndri.* His chief work, and a voluminous one, is entitled *Prasanga retna vali,* or jewel-wreath of discourse; on some eighty-two miscellaneous subjects; many of them ethical: on the Hindu notion of ethics. There is a resemblance to the *Bhartrihari satacam* and to the *Váni vilásam,* in the variety, and kind of subjects. *Pótayya* became the head of a Sanscrit, and vernacular school; and wrote various small ethical pieces. He lived esteemed; and died in his sixty-fifth year.

* So Winchester is popularly called Winton.

POTU RAJA. The family name of *Bommana* being usually prefixed. He lived in the 14th century of our era. In early life he wrote chants in praise of *Ráma;* but his great work, at a more mature age, was his translation of the *Bhágavatam* into Telúgu poetry; said to be refined. He was poor, but independent; and would not write poetical effusions for merely mercenary objects.

POYALUVAR. The first of the special votaries of *Vishnu*, considered to be an incarnation of the *sanc'ha*, or shell; which *Vishnu* is represented as holding, in one of his hands. He is fabled to have been born from a lotus-flower, in a sacred pool at Conjeveram. He appears to have chanted his own verses in praise of *Vishnu;* and possibly began the translation of hymns from the *védas* known as the *tiru-morhi.*

PRADHYUMNA. Son of *Krishna* by *Rucmini*, his legal wife. Modern *Vaishnavas* regard this son as *Manmata;* but, in consequence of his premature death, the god-ship is made to descend to *Aniruddha*, grand-son of *Krishna.*

PRAJAPATI. A patriarch or progenitor of mankind, nearly the same as *Brahmádica;* but the *Brahmádicas* are nine: the *Prajápatis* are stated to be three, seven, ten; the latter usually; to wit—Marichi, 'Atri Angîrasa, Pulast'hya, Pulaha Cratu, Dacsha, Vasishta, Bhrigu, Náreda.

PRAJÁPATI in the *aitareya brahmanam* of the *rüch véda* is used for the Deity: it must then mean much the same as "Father of mankind." In the subordinate sense of patriarch it seems to be given to Lot: the singularity of the passage must apologise for its grossness. "*Prajápati* thought of co-habiting with his own daughter whom some call heaven, others dawn (*'Ushas*). He transformed himself into a buck or a kind of deer (*ris'ya*) whilst his daughter assumed the shape of a female deer (*rohit*). He approached her. The gods saw it (saying) *Prajápati* commits an act, never (yet) done: the gods inquired for some one who might destroy the evil consequences, &c. (Book 3, Chap. 33, Vol. 2, p. 217, Haug's Translation.)

PRÁNA, *Brahma.*

PRANAVA; a very frequent term in Southern works for the mystic *aum* or *o'm.* It may be noted that Sir W. Jones wrote *o'm*, others *aum*, but neither must be mistaken for the proper pronunciation of the symbol; as breathed, or muttered by a Brahman; but to be "never audibly pronounced," possibly an exception may be made when a

Brahman comes in sight of a shrine on a pilgrimage. If so, then the pronunciation of the symbol is the true utterance of the tetragrammaton: and an important conclusion must be obvious. The letter *a* is said to mean Vishnu, the *u* Siva, the *m* Brahmā; but the Brahman unties the symbol, and pronounces or breathes three vocal sounds.

PRAT'APA RUDRA. The titular name of a king of Warankal, whose proper name appears to have been *Nanda*. It is stated that an ascetic communicated to him a *mantra*, or charm; by means of which he was able to go to Gya and return, in a single night. He made several such visits; but his queen one night missing him, and suspecting whither he was gone, determined to follow: by what route not explained. She remained some time with the king either at Gya, or at Benares. One day, some slip occurred with reference to the queen, and ceremonial observances: which the Brahmans condonated, on condition of being allowed to have a footing in his kingdom. *Nanda* gave them a writing to that effect; sanctioning the admittance of some five hundred Brahmans, with their families, to the Warankal kingdom. This, from a small principality, had become a respectable power; chiefly, as it would seem, from the wealth produced by diamond mines; and partly from warlike encounters with the *Gajapati* kings of Orissa. The Warankal chiefs, after the kingdom became *Saiva* in religion, took the title of *Ganapatis;* implying a superiority over the elephant lords. But Warankal, from its commencement, was *Jaina* in religion; as appears from various evidences. *Nanda,* by his pilgrimages, wavered and became a *Saiva.* According to traditional accounts by *Jainas,* preserved in the McKenzie collection, the aforesaid queen favored the *Jainas,* and often spoke with the king on the subject, praising the *Jaina* Brahmans.

After a while, a famine arose in the country around Benares; and the *Saiva* Brahmans determined to emigrate thence to Warankal; and to claim from the king there, the fulfilment of his promise. As many as five hundred proceeded; and without impediment, till they came to the *Krishna* river. This they found to be full and flowing. They halted for some time; expecting the flood to abate; but seeing no sign of this, and pressed by want, having no means of subsistence, they came to the desperate resolve to rush through the river: they could only perish; and must perish if they remained on the bank. On making the trial, they found the water to be only ankle-

deep; and forded it in safety: either another Jordan to these possible descendants of the Beni Israel; or, as more probable, a natural result of the river's rapid flow; for rapid currents are seldom deep, and Indian rivers are characterised by freshes, dependant on rains. The company of *Brahmans* were hospitably received by the king; who now had to devise means for their support. The property of the soil was not his: and the owners who were *Jainas* must be got rid of. In his discourse with the queen, he proposed to her a device, adapted to the measure of intellect of an Indian female. He proposed to bury an earthen pot, no one being privy to the contents but himself; and to make this a final test; if disputation did not answer. He then called together several of either side, men of learning: and bade them contest for the truth of the two rival systems, before himself and his Court. He sat in state, and heard the discussions. As neither party yielded, and there was no umpire, the king, late one day, stated that he had buried a pot, and had put something within it. He dismissed the assembly, requiring them to meet on the following day; when the party which could rightly divine what was in the pot should be declared victorious, and the other party should be exterminated. The *Jainas* were in great trepidation; and doubtless used their influence with the queen, as was probably expected. On the following morning, the *Jainas* mildly stated that the pot contained a serpent, the *Saivas* said it contained a jewel. The *Jaina* account states that the pot really did contain a snake; but that the *Saivas*, by magic, had changed it to a jewel. The *Saivas* were declared victorious; and the *Jainas* were ordered to be slain: an order put in force with the cruelty, as to mode, which has always marked slaughter induced by *Saiva Brahmans*. The king bestowed the vacant lands on the people from Benares; on the usual terms of tenure; and the fane of *Sri Sailam* arose to distinction in consequence. The Brahmans bestowed on their benefactor the epithets of *Pratāpa rudra* (illustrious destroyer); and, as may be seen in Mr. Sterling's account* of Cuttack, have magnified his name to the acme of human praise. Retribution was not very distant. Mahomedans invaded the kingdom, and besieged Warankal. Though repulsed and defeated, they returned to the attack; and conquering in turn, took *Pratāpa rudra* prisoner. It is not positively certain, whether he came back to his kingdom or not. His son *Vira Bhadra* was defeated by Maho-

* As. Researches, Vol. 15, Art. 5.

medans. Part of the country, south of the *Krishna* river, remained under a brother; and afterwards under the *Reddi* chieftains; but Krishna ráyer of *Vijayanagaram* swept through the kingdom; captured *Kondavidu, Vēnuconda, Balamconda,* and other forts: and retained this part of the ancient kingdom, for a time, under his rule; but, after his defeat by the Mahomedans, the whole came under their dominion.

PRIT'HU. An ancient king, of whose prosperous reign, abdication, and dying as a *Vānaprast'ha*, there is a long account in the *Bhágavatam*, fourth book. There would seem to have been many kings of the name. It is chiefly applied to one, who first taught the cultivation of the earth, by ploughing and sowing; like Inachus of the Greeks.

PRITHIVI, feminine. An epithet of the earth-goddess, as scarified or ploughed by *Prit'hu.*

PUDHATALUVAR. The second of the special votaries of *Vishnu*, contemporary with *Poyáluvār;* he was born in the *Tondamandalam;* and is considered to be an incarnation of the mace borne, in one hand, by *Vishnu's* statues. He wrote a *satacam* or one hundred stanzas, from the *vedas;* part of the *tiru-morhi.*

PULAST'HYA. One of the seven great *rishis* who escaped from the deluge. In the Tamil version of the *Uttara Rámáyana*, he is stated to have been the progenitor of the *Yacshas;* by a female, incarnate from *Pátálam*, an inferior world. See *Yacsha.*

PUNARVASU. The seventh of the asterisms, or lunar mansions; part of Gemini.

PUNDARICA. The name of a rishi, or sage, connected with a legend of *Mamallapuram*, or the seven pagodas.

PURANAM, literally an ancient matter. In usage, it is applied to eighteen large treatises, on theogony, cosmogony, history, genealogy, and connected matters.

Upa-purínam is a minor treatise on religious topics. *St'hala puránam*, or *mahátmyam*, is the local legend of any temple; intended to magnify its importance, and utility.

The eighteen large treatises, are thus classed—1, Matsya; 2, Cúrma; 3, Varāha; 4, Vámana; 5, Brahma; 6, Vainavam or Vishnu p.; 7, Bhágavatam; 8, Siva; 9, Linga; 10, Baudhica; 11, Nárediya; 12, Gáruda; 13, Brahma-Kaivarrta, (or vaivarrta); 14, Scánda; 15, Márcandēya; 16, Agnéya; 17, Brahmānda; 18, Padma. This is a southern

classification; a different classification obtains in the north; in which the *Bhágavatam* is made the eighteenth, and last. I miss the *Vāyu purānam* in both lists; given, I suppose, by some other name.

The northern classification is—1, Brahma; 2, Padma; 3, Brahmanda; 4, Agnéya or Agni; 5, Vaishnava or Vishnu; 6, Gáruda; 7, Brahma vaivarrta; 8, Saiva or Siva; 9, Linga; 10, Narediya; 11, Skanda; 12, Markandeya; 13, Bhavishat; 14, Matsya; 15, Varaha; 16, Kaurma or Kurma; 17, Vamana; 18, Bhágavat. There is reason to believe that no such entire *puránas* exist as 10, Bauddhica and 13 Bhavishat. In both places *Vayu* should probably be substituted.

These treatises formed a comparatively modern, and very important modification of Védaic pantheism, and the monotheism of the *upanishadas*. The popular credence is based mainly on the *puránas;* and *itihasas,* to wit *Bháratam* and *Rámáyanam*. A translation of *all* the *purānas* is a desideratum.

The eighteen minor treatises are—1, Usanam; 2, Capilam; 3, Cáli (Kálica); 4, Sanat cumára; 5, Sambhavam; 6, Siva tanmam (or Dévi Bhágavatam); 7, Sauram (Aditya); 8, Durvasam; 9, Nandi; 10, Narasimha; 11, Nárédiyam; 12, Parásaram; 13, Bhargavam; 14, Angiram; 15, Maricham; 16, Manavam; 17, Vasishta lingam; 18, Váranam. Of the contents of these books, very little is known. I have seen extracts from the 3rd; they were on the *sacti,* or female energy system.

The local *puránas* carry hyperbole, and miracle to an absurd extreme. Abstracts of several may be seen in Vol. 3 of a Catalogue Raisonné of Oriental Manuscripts.

PURURAVAS. A very early *chacraverti* or ruler of the lunar line; son of *Budha,* who was married to *'Ila,* a daughter of the solar line. The order of succession being *'Atri Chandra, Budha, Puráruvas;* and *'Atri* being one of the *sapta-rishi* or seven sages, who escaped in a vessel, *Puráruvas* must have lived not very long after the flood. Indeed, the genealogy tallies exactly with Noah, Ham, Cush, *Nimrod.* So *Puráruvas* is stated to have been a great warrior, and conqueror; "a mighty one in the earth." An abundance of romance is founded on the circumstance of *'Urvasi* falling in love with this hero. See *Urvasi.* An elegant epitome may be seen in *Cáli dása's Vicramórvasi.** Tamil and Telugu poets give the tale; but with greater licence.

* Hindu theatre by Wilson.

PURUSHOTTAMA, "the excellent male." The name or epithet applied to *Krishna*, in the temple at *Puri*, in Orissa. This is the temple name: *Jaganât'ha* (or "Juggernaut") is applied outside. It means "lord of the universe;" and is very improperly given to a mis-shapen block of wood.

PURVA MIMAMSA, or *Jaimini Carmam.* The old doctrine of ritual homage, and sacrifice; as distinguished from the *uttara mimamsa* or metaphysical, and rationalistic system of *Vyasa.*

PUSHYA. The eighth lunar mansion: the nebula in Cancer.

PUT. The popular name of a hell, to which those are consigned that have no son, to light the funeral pyre. *Putra*, a son, is said to be thence derived: one who delivers from *put.* Hence the great anxiety for at least one son. Advantage is sometimes taken of that anxiety to circulate bad books.

R.

RA, *Agni fire:* hence deemed an unpropitious letter. No Tamil poem should begin with r, unless mischief is designed.

RACSHASA. A savage: those who are not *súrs*, *asuras*, or *yacshas*, are termed either *mléch'haha*, barbarians, or *racshasa*, savage. See *Yacsha.* The use of the term, in Brahmanical writings, resembles the Hebrew use, in common, of *Khĕlĕh* dog, and *Khelâbîm* dogs, applied to the Gentiles. Compare Psalm xxii, verses 16 and 20.

RACTÁNGA, "blood bodied," Mars.

RÁDHA, *Krishna's* nominal aunt, and his first mistress.

RAGHU, a king of the solar line, an ancestor of *Ráma Chndra.*

RÁGHAVA, a patronymic of *Ráma.*

RAHU, the dragon's head: see *Kétu.*

RÁJÁRSHI, a military man or king become ascetic; yet not able to reach the sacerdotal rank.

RAJASA-GUNAM. The quality, of choler, or wrath; an attribute of kings, and by some ascribed to *Brahmā.* See *Támasa-gunam.*

RAMA, with the affix of *Chandra*, in the north; and prefix of *Cótanda*, in the southern Peninsula. The seventh special manifestation of *Vishnu*, as a warrior king, and con-

queror. He was nominally the son of *Dasarat'ha*, king of *Ayoddhya*; of the solar race. As a previous progenitor was named *Raghu*, he is often named *Rághava*; and is worshipped, under that name, at Trivallore, near Madras. His birth, adventures, and exploits, form the subject of the *Rámáyanam*; without exception, the most popular of books in the south. It appears from that work that *Ráma* was, in reality, the son of a *Brahman* by *Kausalya*, one of the wives of *Dasarat'ha*. In his pupilage, he was placed under the care of *Visvámitra*; and by means of supernatural arms received, he killed a savage, and a giantess. At a *Svayamvaram* by *Janaca*, king of *Mit'hila*, he succeeded in bending the prescribed bow, and hitting the mark: carrying off as his prize *Jániki* (better known as *Sîta*) his future consort; and an occasion both of his trouble, and glory. Owing to the intrigues of *Kaikeya*, youngest wife of *Dasarat'ha*, favoring her son *Bharata's* accession to the throne, *Ráma*, with *Sîta*, was banished to a wilderness: *Lacshmana*, his brother, going out with them. By the craft of *Márícha*, *Ráma* was led far away in pursuit of a deceptive deer; and *Rávana*, a *yacsha* king, passing by, took up *Sîta*; and carried her off through the air. Two fabulous birds fought with *Rávana*; but were killed; and their bodies, falling to the ground, gave some suspicion of what had occurred. *Ráma* was inconsolable at his loss. He had made acquaintance in the wilderness with two forester princes, *Vāli* and *Sugrîva*; and also with *Hanumàn*, whom he now employed, and sent on an embassy to discover where *Sîta* was concealed. After many enquiries, he discovered that she was an unwilling captive at *Lanca*, the capital of *Rávana*. *Hanumàn* was then sent to *Lanca*, as an ambassador, to demand the release of *Sîta*; and met with a refusal. The two brothers, *Vāli* and *Sugrîva*, quarrelling, *Ráma* took part with the younger; and, killing *Vāli*, inducted *Sugrîva* to the vacant throne. *Sugrîva* placed an army of *Vánaras*, or Sylvans, (*vulgo* monkeys) at the disposal of *Ráma*; under *Hanumàn*, as their General. By their aid, he constructed an isthmus, or bridge; and passing over it, slew *Rávana*; took *Lanca*; rescued *Sîta*; and, placing *Vibîshina* on the throne of *Lanca*, returned with his wife to *Ayoddhya*; and was there crowned. In a fit of jealousy, for which a very fanciful cause is stated in the *Uttara Rámáyanam*, he repudiated *Sîta*; and sent her to a wilderness; attended by *Lacshmana*. She took refuge in the hermitage of *Vālmîki*; and was there delivered of twins, *Lava* and *Cusa*.

At a later date, *Ráma* made an *asvamédha yāgam*, or horse sacrifice; claiming thereby to be the Emperor of the world. The horse was seized in a wilderness by his sons; and, when *Ráma* sent troops to rescue it, they were slain by *Lava*. An army sustained a reverse: and at length, *Ráma* going himself, recognized his sons. *Bhava bhūti*, in a play, makes *Ráma* to meet with *Sîta* in their old age, and him to be reconciled to her. The *uttara Rámáyana* is not in good repute among Brahmans, in the south. They deter from its perusal, by saying that, if any one read it through, he will lose his wife.

Rávana was of the *yacsha* race (never confounded with *asuras*); was descended from *Cuvéra* and originally from *Pulast'hya rishi*, by an amour with a *nága canya* from an inferior world: specially incarnate, in order to produce enemies to the *dévas*. *Pilâshtha* is the Hebrew name of the country termed *Palestine* in Exod. 15, 14, and *Philistia* in Ps. 60, 8.

It is a noticeable fact that the main outlines of the story of *Ráma* are found in King David. The lion and the bear are transferred to a savage named *Taraca*, and to a giantess named *Surpanac'ha*, having finger nails like a winnowing fan; and the rest of the story distorted, and magnified in like proportion. It is just possible that the *yacshas* were Philistines, as the *asuras* undoubtedly were the Ashurim, Assuroi, or Assyrians. In this case, the giant *Rávana*, with a hundred arms, becomes Goliath and *Sita*, the daughter of Saul. In *Lava*, there is a faint adumbration of Absalom. The reader may trace these resemblances further if he please; and then judge for himself.

RÁMÁNUJA, with the addition of *ácháryа*, equivalent to D.D., a learned polemic; reckoned as the eleventh *áluvār*, or *Vaishnava* leader. He was born at *Srî Permattûr*, 25 miles W. of Madras; in the ninth century of our era. He brought himself into notice by controverting the system of *Sancarácháryа*; to wit, that the *Paramātma* and *Jîvátma*, or God and the human soul, are not two but one. He struck out a medium between the *dwaita* and *adwaita* systems; believing in a degree of unity; but not an absolute identity. One of his arguments was, that the divine soul is infinite, but the human soul finite; both as to being and capacity. As the finite can never attain to infinity, so the human soul may not be one with deity; but may hold a relative union.

This system is termed *visishta-ádvaitam*, or the almost undivided. *Sancara*, besides, treated sacrifice and penance with next to contempt; holding to the *gnánam* (or

gnósis); the highest degree of which is to see, and say "I am God." *Rámánūja* did not follow him so far. His works are highly esteemed. A recently built *mantapa* at old Poonamallee, has a slab over the portal, simply bearing his name.

Rámánūja also effected a bloodless change from the *Jaina*, to the *Vaishnava* credence, at *Talcàd*; in the time of *Pedduta*; subsequently named *Vishnu verdd'hana*.

RASA, in addition to other meanings, denotes a poetical sentiment, or emotion: eight are enumerated; *Srïngara*, amatory; *Hasya*, mirthful; *Caruna*, tenderness; *Raudra*, wrathful; *Vira*, heroical; *Bhayaneca*, terrible; *Vibhatsa*, disgusting; *Adbhuta*, surprise. Some divide the emotions into fixed, and variable. Poets seldom compose by rule; but commentators frame a number of distinctions, of no great importance.

RATI. The *sacti*, or wife of *Manmata*; the name by which *Cáma* is usually known in the south. He is also called *Murrugen*. When *Manmata* attacked *Siva*, while doing penance, by shooting an arrow, *Siva* opened his frontlet eye, and burnt the assailant to ashes. *Rati*, inconsolable, went to *Siva*; who agreed to restore her husband to life; with the proviso that he should be visible to her eyes alone.

RAVANA. A king of *Lanca*, fabled to have ten heads, and a hundred arms; which must be set down to the credit of the poetic *alancáram*; and meaning simply a very powerful king. In the *Uttara cándam* of the *Rámáyanam*, his descent is traced from *Pulast'hya rishi* (one of those that escaped in the deluge); and down through *Cuvéra* and others, to himself. The genealogy is filled up with details of crimes, and wars; the latter with *Vishnu* himself, in the aerial regions. *Rávana* is represented as libidinous, and cruel. Having ravished a female, whom he met with in a solitary place, she denounced on him a bitter curse; which took effect in his abduction of *Sîta*; and the consequent war with *Ráma*. His wife *Mandótiri*, and his brother *Vibîshina* advised him, against that war; but he was infatuated, and persisted to his overthrow, and death. Scattered notices of this war will be found under the headings of *Ráma*, *Sîta*, *Hanumân*, *Sugrìva*, &c.; so that it is not necessary to enlarge here. The reader, however, may be apprized that *alancáram*, or rhetoric, demands in an epic poem, the most extravagant hyperbole, and wonderment, without regard to reason, or probability.

REMBHA. One of three very distinguished courtezans in the paradise of *Indra.* She enters into some stories told, of *Krishna. Rembha* and *Menaca* are somewhat secondary; seeing that *Urvasi* takes the lead.

RENUCA. Wife of Jamadágni and mother of *Párasu Ráma.* As a block of ice melted in her hands a suspicion of her chastity arose; and the father ordered the son to cut off her head, which the latter did. It was subsequently replaced by the head of an outcast woman. Thick ice is not found within India proper.

RIG-VEDAM. The oldest of the *védas;* three only being very ancient. When designated by colors, this one is termed the red. The *Sanhita* (public chants) is Sabaistic, being addressed to the planets and to deified elements. It represents a form of worship, and of religion, differing from the system of the genuine *upanishadas.*

RISHI, or *Rüshi.* An ascetic of ancient times, and high order. Many of them were the writers of chants in the *védas;* other some were authors of legal, or ritual canons. There are seven different classes of *rishis,* as *great, divine, sacerdotal, royal,* and the like; but the seven great *rishis* usually referred to, under the term *sapta rishi,* are Atri, Angîrasa, Gautama, Jamadagni, Bhāradvája, Vasishta, Visvāmitra; or, by some, Agastya, Angîrasa, Gautama, Cásyapa, Pulast'hya, Márcandēya, Vasishta. These who, with *Satyavrata,* escaped the waters of the deluge, by the favor of *Vishnu,* are pretty clearly the "eight persons saved by water:" NUH or Noah being included. The said seven *rishis* have wives given to them; but that is probably a later poetical invention. Some of the seven appear to bear two names.

RISHABHA, or *Vrishab'ha.* The first *Jaina tirt'hacara,* or perfected man in the sixty-three qualities; exalted thereby to the rank of divinity.

ROHANA, and *avaróhana,* are terms used as to the flag of a temple at festivals; the first is the hoisting it, when the festival begins: the other the taking it down at the close; when the people are dismissed.

ROHINI. A lunar asterism, fabled to be a nymph: the hyades, in which Aldebaran is a principal star. In nature, it is considered to be good, noble, illustrious. *Krishna* was born with the moon in *Rohini;* but the very exact time of celebrating his birth, is not quite the same with *Vaishnavas*

and *Saivas. Rohini,* according to the *Aitareya Brahmanam* of the rigvéda is from *Rohit,* a female deer, into which the daughter of *Prajápati* was transformed afterwards; made a constellation. B. 3, Chap. 33.

RUCMINI. A princess, and legal wife of *Krishna.* She was affianced to *Sisupála;* but hearing of *Krishna,* her mind inclined towards him; and she contrived the means of letting him know it, as well as her dislike of *Sisupála.* There were already some differences between the two; and *Krishna* decided on making war; but was undecided as to the time. He, therefore, took counsel with *Náreda,* whether he should proceed at once, or wait until he could make the march of his army coincide with his official visit to the great sacrifice, about to be made by *Dherma rāja. Náreda* advised the latter; and his counsel was followed. The march of the army, and its successful termination, is the subject of an epic poem, termed the *Mágham,* by *Vannin Magha* of high merit, and very popular in Southern India. By the descriptions therein given; and especially of the halt near Mount *Raivata;* it was more like a pleasure excursion than serious war. *Krishna* attended the sacrifice; publicly quarrelled with *Sisupála* there; afterwards fought against him, and killed him. *Krishna* took forcible possession of *Rucmini,* with her own very good will; and carried her to his capital. She was his only legal wife, and queen; and seems to have been content with the character of an affectionate, and dutiful wife. The attachment of her husband was solid; notwithstanding his loose conduct. The *Rucmini parinayam,* an epithalamium, and the *Parijáta parigrüha,* or legend of a flower, both taken from the *Bhágavatam,* are variously treated by poets, in Sanscrit and Telugu. For the latter legend, see *Satyabhauma.*

RUDRA. A name of *Siva,* derived from the *védas;* and denoting the vindictive, or the terrible, or the destroying power of deity. The *Rudra-prasna,* extracted from a *védam,* occurs frequently in books of a religious character; and is used in *Saiva* temples. Authors do not take such liberties with this name as they do with the name, and character of *Siva.* It is little used; but the derivative *raudram,* for wrath, severity, often occurs; and is even familiar, in the Telugu language. In the *Aitaréya Brahmanam* of the *Rüch véda* caution is advised as to enunciating this name: to say *rudria* is recommended.

RUDRÁCSHA, eye of Rudra, the eleocarpus bead of great

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power. The bush is thought to have sprung up from the tears shed by *Siva*, when he destroyed the three towns. See *Tripura*.

RUDRAHA, in the plural, eleven forms, or manifestations of *Rudra*, the destroyer. They are eleven in number: their names are—*Rudra, Ajaicapáda, Ahivradhna, Virúpacsha, Suresvara, Jayanta, Bahu rúpa, Tryambaca, Aparājita, Savitra*, and *Hara*. Some of these names occur in southern books; but *Hara* and *Virupacsha* are regarded simply as names of *Siva*. In southern books, the names are—1, Mahadéva; 2, Hara; 3, Rúdra; 4, Sancára; 5, Nîla lókita; 6, 'Isána; 7, Vijaya; 8, Vîma déva; 9, Palótpava; 10, Kápáli; 11, Janmiya. We may thence learn, that a difference of name is not always a contradiction.

RUDRANI. The *sacti* of *Rudra;* a name rarely used, and merely a variation of *Dúrga*, the appropriate *sacti*.

RUTU, besides other meanings, denotes a season of the year. The year is divided into six sections of two months each; *sarat* rütu is the sultry two months, and the like for others. The Sanscrit names are not common in the south. The Tamil names are, *Kàr, Kutir, Mun-pani, Pin-pani, Ila-venil, Mutir-venil*. The middle of August begins, and closes the series; indicating a considerable change, since these terms were first so applied.

S.

SA—*Siva*.

SACYA MUNI, an epithet given to *Buddha*.

SADAGOPA, or NAMALUVAR. The fifth of the special votaries of *Vishnu*; reputedly an incarnation of an attendant on *Vishnu*; born at *Tirukūr* on the *Tamra parani* river, in the extreme south. He wrote chants in praise of *Vishnu*; but the specialty concerning him is, that he found a female child in a bush; and reared her as his own daughter: when of age, he devoted her to the temple service of his god. The young woman became enamoured of the idol god; composed chants in his praise; and innocently placed on the head, or neck, chaplets, or wreaths of flowers first worn by herself; whence she acquired the Tamil name of *Chúdu-kodutta náchiyār:* chants under that name being extant. In Telugu, she is termed *Amucta māladà;* under which title, *Allasani peddana* of *Vijayanagaram*, wrote

an elaborate, and very recondite poem on the introduction of the *Vaishnava* system to the extreme south; and, in particular, on the work of *Sadagópa*, and his *elevée*. The god ultimately espoused the young woman; and, in return for so acceptable a present, spoke audibly, calling *Sadagópa* "*nám áluvàr*" (or *namáluvar*) "our own special leader." I give this last statement, as I received it, from a *Vaishnava Brahman*.

SAGARA. A king of the solar line: fabled to have had 60,000 sons: they were destroyed by a curse from a *rishi;* and in order to bathe their bones, the Ganges is said to have been produced; and by his grand-son *Bhagirat'ha* led to the sea. The name *Sāgara*, it may be observed, is Egyptian. The above legend as to Sāgara, is in the *ádi parvam* of the *Bháratam*.

SAHA DEVA, the 5th of the *Pándavas*.

SAHAGAMANAM. A going together; applied to a widow burnt by others, or allowing herself to be burnt, with the dead body of her husband.

This was always a rare occurrence in the south: however, between the Station-house and *Tinanür* (18 miles W. of Madras) there is a small antique shrine, under a tree; said to commemorate an occurrence of the kind—inside is a slab, with a rude engraving, of a man and woman, holding the hand each one of the other.

SALYA. One of the Generals of *Duryoddhana* in the great war, and commander on the fourth day; when he was killed. The *Sálya parvam* of the *Bháratam* takes its name from him.

SÁLIVAHANA. A name of great importance in the Peninsula of India; but concerning which there has been more of fable, and fiction, than is usual even there. He is said to have been the son of a potter's daughter, by a *tacshasa;* one meaning of which word is a snake, but it also means an artizan. He is said to have raised an army, and with it to conquer *Vicramáditya* of Ougein; and, subsequently, when causing his army to pass the *Nirmata* river (the Nerbudda) in vessels (*sáli*) of unbaked clay, to have perished with his army in the waters.

In an early publication* I refuted the silly absurdities of Colonel Wilford; and in the 3rd Vol. of a Catalogue Raisonné, I have exposed the foundation of his notion of Bauddhist crosses. In my essay on the Elliot marbles, I have traced a relation of *Sálivāhana* to the Bactrian Greeks,

* Oriental Historical MSS. translated, Vol. 1.

and to the *Bauddhas* aided by them. I add a few remarks which may suffice in this place.

There was an era of *Vicramáditya*, still current I believe in Bengal; and there is an era current in the Peninsula known as *Sáliváhana, sagartam* or *sacáptam*. This I find adverted to by Professor Wilson, and also in the north, as the *saca* era: it begins with 78 of our common era. *Saca-dvîpá* was the old name for Scythia. The *Sacæ* were Scythians. The Bactrian Greeks conquered part of that country: they also conquered in India; and, apparently, were the *Gajapatis* of Cuttack. The old *Bauddhist* letters were engraven on their coins, in addition to Greek letters. They symbolized with the Bauddhists in the worship of the feminine symbol in religion. Bauddhism was seated on the throne, and in great power, at *Magadha* in Behar; at the commencement of the Christian era. It became intolerant. Although the famous old inscriptions at Agra, Girnar, Cuttack, and other places, have probably not been correctly deciphered; yet their substantial agreement, and the tolerable certainty that they contained an edict establishing one religion, and prohibiting others, together with the fact that the existence of Brahmans in the Peninsula, cannot be traced above the *saca* era; and their immigration being probably later; these considerations, taken as a whole, will lead to the conclusion that the Brahmans were expelled from Northern India by the Bactrians, and Bauddhists; and forced to seek in the Peninsula new abodes for themselves, and for their religion. This view explains at once the power of *Sáliváhana*, the fire-rain, the taking refuge in holes, and other traditions; as well as the bitter hatred between the Bauddhists, and the Brahmans; and the extermination of the former, in various places, on the Brahmans acquiring power. It nevertheless is not true that the power designated by *Sáliváhana* ever ruled in the Peninsula; and especially at Trichinopoly, as stated in the *Cholapūrva patayam*. The *Gajapatis* were limited to Cuttack, and to one expedition as far as Conjeveram; not effecting a permanent footing. The era of *Sáliváhana* is probably the date of the expulsion of the Brahmans from the *Magadha* kingdoms; as their forefathers probably dated the beginning of the *Caliyugam* from their expulsion from Samaria, and being led captive by Shalmanezer, king of Assyria. The affix zer, is merely the *sar*, or *tzar*, meaning a chief or prince; common to the Semitic, and Sanscrit languages. Shalman is possibly the

same name with Solyman, Suleiman, and our Solomon. If so varied by us, why not otherwise varied by others? In the languages of the Peninsula, there is a tendency to interchange the *v* and *m*, both being labial letters. Then *Shalmàn* handed down traditionally, as the old oppressor of the ten tribes, became the *Sālivahana** of the Peninsula: applied, by metonymy, to the oppressing ruler at *Magadha*; or possibly to the united power of the Greek Bactrians, and Bauddhists, opposing the Brahmanical religion. Such, I have not the least remaining doubt, is the history and mystery of all the tales and legends about *Sālivahana*, that are current in the romance of Southern India. See *Vicramáditya*.

SAKTI or SACTI, literally, power, or energy. Mythologically the word means the consort of a deity; and so *Párvati* is the *sacti* of *Siva*, and *Sarasvati* the *sacti* of *Brahmā*.

The worshippers of the female energy, at the head of whom are the *Kaula* Brahmans, are widely spread over India: details of their worship are not suited to the limits, or the object of the present work. The reader may consult a Catalogue Raisonné of Government MSS., Vol. 2.

SAMA VEDA. The third of the older *védas*; and composed, as I believe, throughout in ritual chants. The chanting this *véda* gave the name of *Sámaga* to a class of Brahmans in the north. Rámmōhun Roy, of Calcutta celebrity, translated the *sāma véda*, in whole, or in part. I regret that this book never fell in my way.

SAMBU and SAMBU MURTI. A name applied to *Siva*; it is a contraction of *Svayambhu*, the self-existent; and, as applied to *Siva*, it indicates monotheism, or a denial of any other god than *Siva* as the supreme.

SAMIPA, SARUPA, and SA-UCHCHYAM, are three terms, used by *Saivas*, to express relative nearness of the soul, after death, to Deity. *Sámîpa* is nearness, *Súrúpa* is likeness, *Sá-uchchyam* is union. In the fabulous notion of a human body being absorbed within a stone *lingam*; which (however extravagant) occasionally occurs, the term used is *aikyam*, oneness. *Sancarácháryа* carrying this identity on to the *living* soul of the ascetic devotee, was opposed and confuted by *Rámanúja*, whose views theologically, and philosophically, are more correct than any *Saiva* notion. As maintained by him, a relative union of the human soul

* The S in *Sālivāhana* is more correctly Z. Some write *Shálivahana*. The letter S in Sir W. Jones' orthography ought to have a diacritical point; almost always omitted.

with deity is all that is possible. Addison, in one of his *Spectators*, very beautifully stated the metaphysical idea: to wit—the soul, through eternity, approaching nearer to the Deity, without attaining its ultimatum.

SANACA. An inferior incarnation of *Vishnu*. See *Sanatcumára*.

SANANDA. An inferior incarnation of *Vishnu*.

SANATA. An inferior incarnation of *Vishnu*.

SANATCUMARA. A son of *Brahmā*; but regarded as an inferior incarnation of *Vishnu*. This name frequently occurs in merely legendary tradition. In the *Bhágavatam*, it is stated, that *Prit'hu*, a prosperous king, met with four sages in a wilderness; who discoursed to him on the vanity of human life, and the advantage of a contemplative preparation for a future one: the philosophy of the Essenes; so far as we know anything of that retiring sect. *Prit'hu* abdicated his throne: and became a *Vanaprast'ha*, or hermit. The four names, *Sanaca*, *Sananda*, *Sanata*, and *Sanatcumara*, are adapted to poetical rythm, affording suspicion of artificial structure. Nothing further, with certainty, is known concerning them.

SANCARA.—*Siva*.

SANCARACHARYA. The founder of a *matam*, or monasterium, at *Sringēri*, in the Ceded Districts; which came to be largely endowed; and having a regular succession of *heads* (*quasi* abbots) down to a late period. The founder was a distinguished polemic; author of the *advaita* system of moral philosophy (nominalist); and acknowledged head of the *Smarta* Brahmans; who adhere to his tenets. Few persons have attained to distinction and fame such as his. *Sancaracharya* was born in the Malayalam country; and flourished, probably, in the fifth century of our era. He travelled far and wide, as a polemic: the *Sancara vijayam* narrating his triumphs. He is stated to have caused himself to be burnt alive; by means of cakes of dried cow-dung: such as are used in ordinary cremations. This is a tradition, and I have seen the statement in print; but do not know how far it is supported by written authority.

There is a prevailing agreement that this distinguished polemical, and philosophical writer was born in the Malayalam country, or on its borders; though the point is stated with some variations. By one account, the site was at *Sringiri Meru*, a village of the *Nanja nād;* by another account, at *Sringiri*, on the skirts of the

western ghauts, now within the Mysore division. It is again stated that he was born on the banks of the *Charni* river in *Kérala désam*, in the year of Vicramaditya 95 (A.D. 49); and this account terms him a *Puráchárya Brahman*, or heterodox; but the usual statement is, that he was the son of a *Nambúri Brahman*; the highest tribe in the Malayalam country. It is probable that his birth was later than the date given. Some accounts fix it in the 7th or 8th century; making him contemporary with *Rámanúja*. To say *circiter* A.D. 500, is perhaps somewhat near the mark.

He probably laid the foundation of his learning in his native place; since it is stated that his father made him a student of the *Vedas*, by investing him with the scholastic thread, at the early age of eight years. He displayed precocity of intellect; made rapid progress in his studies; and early acquired a distinguished name. When he was twelve years of age, his father died; but, before that period, he had made choice of a celibate life; resisting all solicitation as to betrothal for marriage. He did not take the vow of a *Sanniyási*, from respect to his mother's wishes; but still chose a single life, as best adapted to his studious disposition. A miracle is recorded, in order to account for a change in his mother's mind. When mother and son were returning from visiting a relative, in another village, they found a river, which they had crossed in coming, now considerably swollen by rains that had fallen in the interval; and, in attempting to cross, both were in danger. *Sancara* is said to have told his mother, that both must perish, unless she allowed him to take the strict vow; and on her consenting, he swam with her on his back; and after landing her safely; walked around her, as if she were a divinity; he then quitted her according to the vow, and retired to the *Carnátaca* country.

The *Chóla pattayam*, a book in the Mackenzie collection, states, that he came to Conjeveram; and there placed an earthen *lingam*; most probably the humble origin of the since large temple of *Ecámbésvara* and *Cámácshi*; local names of *Siva* and *Parvati*. That book is full of the horrors of oppression, under the rule of *Sálivá-hana*; the troubles being mataphorically termed a "fire-rain." A revulsion took place in the time of *Sancara*. He is said to have disputed with the *Bauddhas*, or *Jainas*; and to have been instrumental in causing many of these to be ground to death, in oil-mills. Such transactions took place; but, I venture to think, at a date much posterior to *Sancarácháryа*. Among his works is the *Kámácshāshtaca*, or octave in praise of the "wanton-eyed goddess:" but whether *Sancarácháryа* was much more than a passing pilgrim, at Conjeveram, seems to me doubtful.

He is next traced at *Tripeti*; where he signalized his controversial powers in various disputations, maintaining the essential unity of *Brahmá*, *Vishnu* and *Siva*; and fixing there a *lingam* of crystal; seeing that he, and his followers have generally chosen the term *Isvara* or else *Siva*, to designate the Supreme Being. His extreme

philosophical speculations were probably of a later date. The symbol here was designated *Chandramélésvara* or "lord over the moon," and the *nacshétra mála*, or "lunar-mansion garland," is said to have been written by him, in honor of the said deity. This circumstance fixes the era of *Sancara* before A.D 800; because, after *Ramanūja*, the shrine of *Tripeti* was changed from *Saiva* to *Vaishnava*; as it now continues to be. It would appear that by this time *Sancara* had collected disciples; who thenceforward travelled with him, in his numerous excursions.

He is said to have journeyed towards Benares by way of the *Vindhya* Hills; which, of course, he must pass. Fable here interposes; and takes him to *Cashmir*, which he probably never saw; and for no more important purpose than a learning how to pluck cocoanuts, by the power of magic; without climbing the tree. He is again brought back to the house of *Madana-misra*, a *Brahman* at *Goda*, on the banks of the *Nerbudda*. Two accomplished wranglers were hereby brought together; and as *Sancara*, had the advantage in some logical discussion, the wife of *Madana-misra* is made to step forward, and to challenge him to dispute on the *Cáma sastra*, or art of love; which *Sancara* then declined; but said he would return at the end of six months, and undertake this discussion.

Fable (for it cannot be much else) then brings him to a town, wherein the king was just dead; and *Sancara* by the *siddha*, or magic art, caused his spirit to pass into the dead body of the said king; first charging his disciples strictly to watch his lifeless body. The queen, from some suspicion, gave orders to seek for dead bodies, and burn them; and *Sancara's* body was actually on the pile; when, informed by the cry of his disciples, he vacated the king's body, and resumed his own; only just in time; and by the power of magic, to prevent its being consumed.

He is stated to have returned to the house of *Madana-misra* and to have taken up the before proposed discussion, with his wife; answering her questions, and conquering her in argument; so that she and her husband, became his slaves, according to the terms of the contest.

The basis of this tale, quite in the native taste, may be that *Sancara* had composed two centos *(satacams)* entitled *Säundara lahara* and *Säundari lahari*, or the "flood of beauty" with masculine, and feminine increments, in praise of *Siva* and *Parvati*; giving a minute description of their bodily members, after the manner of *Cáli dása*, in a sexual style, not quite suited to a *Sanniyási*. Hence, moreover, the *Amarūham*, a Sanscrit work, on sexualities, is commonly attributed to him, but this is erroneous; for, in one of the copies in the Government Library, that book is stated to be by *Amarūka Cavi*, affixing his own name to the poem *(Amarūkyam)* in the neuter gender, as usual in other works; such as the *Mágham* by *Mágha Cavi*; and in many other instances.

As to the faculty of quitting the body, this is among the supernatural attainments, termed *mahima, laghima, &c. Vara ruchi* (the grammarian) has a tale of one of his companions entering the dead body of a king ; and being kept there, by the queen causing search to be made for a dead body, and ordering the same to be burnt. I observe that the modern animal-magnetists are laying claim to possesssion of the like faculty ; with what veracity, of course, I cannot determine.

Better authenticated, than the above tale, is the fact of *Sancarácharya's* travelling about the country, with a body of disciples ; and disputing with all opposers. The *Sancara vijayam* gives a list of the sects he opposed, and conquered ; being *Bauddhas, Jainas, Charvvacas, Kápálas,* and others. The *Charvvacas* were avowed atheists ; and the *Kápálas,* are described, as prowling about naked, carrying a human skull in their hand, and practising horrid rites. I doubted what was stated ; but I have since noticed that *Bhava bhūti,* in his drama of *Málati* and *Mádhava,* has the like statements therein ; and fully confirming the horrid nature of such a form of religion. *Sancara's* great work, the *Sancara bhásyam,* a comment on the Vedantism of *Vyasa,* and fountain of the *Advaita* system, has, I believe, a record of his controversies, and conquests ; but I am not sufficiently familiar with that book to be certain.

In a small work, of quite different character, an attempt is made to turn his great reputation to the credit of *Krishna.* It states that during a journey he rested under a tree with his disciples ; when a man came, asking to be taught grammar, logic, and philosophy. *Sancara* looked at him, and said gravely, "there is no need of it ; your life is in danger ; call on *Govinda :*" the man neglected to do so ; when a serpent came and bit him, so that he died. Of course, this story is the invention of a modern *Vaishnavu.*

In mature years *Sancarácharya* settled down at the monasterium of *Sringeri,* in the Bednore district, and on the banks of *Tungabhadra* or Toombuddra river. Fable, and miracle are not wanting ; as to his settling there, and his building a *matam,* being by special divine indication given. This place came to be largely endowed ; and there are *Caduttams* (perishable records) in the Mackenzie collection of the income, and expenditure of that monastery. The term *Sringara vanam* is used, in native books, to designate an earthly paradise ; such as Cashmir is deemed by some poets. How far *Sancarácharya* was a strict ascetic is doubtful ; but the system of religion and philosophy, to which he inclined, was materialism ; veiled under female metaphors ; and these are common to *Bauddhas,* and *Jainas,* as well as to the *Kaula matam* proper.

He contended for a unity in deity ; such a belief as he owned making *Brahma, Vishnu,* and *Siva* to be mere varying names of one and the same Being ; but it does not appear that he recognized this Being as distinct from matter. A specimen of his ingenuity

(but crooked ingenuity,) and great command of Sanscrit, is recorded, in his writing a work expressly intended to show that all the 1,000 names of *Vishnu* mean *Siva*. One, or two of these that I have attended to, are exceedingly forced ; and only serve to show that perverted intellect may border on folly. The only name which he could not wrest, was *Nārāyanā ;* and that merely because of the syllable *nā*. In how many countries has not the human mind become bewildered amidst such trifles !

From early education perhaps, his leaning was towards the *Saiva*, and feminine energy system. His theistic views (as far as correctly theistic) correspond remarkably with those of Sabellius; who flourished somewhere about his own era, or perhaps a little earlier. This coincidence consists in maintaining the absolute unity of Deity, without any hypostasis ; and considering three names only as varying action.

It is the uniform doctrine of *Sancarácháryа* that *Brahmā, Vishnu*, and *Siva* are one, without discrepancy, or supremacy of one, to the prejudice of the other ; but after using the term *Para Brahm* as in the *upanishadas*, he changes the term to *Isvara ;* which is common ; but most usually means *Siva ;* and then uses the word *Siva* for *Para Brahm*, as designating the deity, by the sole term *Siva*. It may be doubted whether his theism held out to the end of his life ; as the existence of one Omnipresent Spirit, distinct from matter, does not seem fully consistent with the philosophical, or metaphysical dogmas, by which his name is chiefly distinguished.

After *Vyása* had collected the three first *Védas* (as I think without any *upanishadas*) he wrote his *Brahmā sūtram*, embodying what he considered to be the sum, or substance, and termed his digest *Védāntam* ; or the end, or fulfilling of the *Védas*. The tendency was to set aside the old *carmam* or ritual ; and to substitute a philosophical *gnósis* in place of sacrifices, and ceremonies. The doctrine of *Vyása* would flow from the *Védas* which are Sabaistic ; but would not flow from the *Upanishadas* which are theistic ; and, for the purer and better portion, appear to be derived from the religion of Hebrew doctors of the great captivity. As the five elements, with the firmament, the sun, the moon, and planets, are personified and deified in the *Védas*, it was quite natural to set asides these personifications, in a brief compendium ; and to make the universe an immense BODY animated by one all-pervading MIND: the body being the mere clothing of the mind ; and not existing separate from the mind ; so that all things are only seen *in* Deity, and *apart from* Deity there is no real being.

Mádhvácháryа (otherwise known as *Ananta tirt'ha muni*) objected to this view, which seemed to make the human soul one with Deity ; whereas he maintained that the two are *dwaita* or dual : not one, and the same. He also objected to the *gnósis* ; and insisted on the absolute necessity of the *Jaimuni carmam*, or practice of rituals and sacrifices. In the *Bhaghavat gîta* commonly

ascribed to *Vyása* (though not his) the doctrine of *Vyása* is found. *Sancara* wrote his own *bhāsyam* or commentary on the *Védas*, and on the *sútras* of *Vyása*, and on the metaphysical part of the *Bhagavat gîta*. He carried out the dogmas of *Vyása* to their extreme, but legitimate consequences. He insisted also that not merely the *Védas* alone are an authoritative rule, but that the divinely revealed *Smrïtis*, or codes of law, should be regarded as *Sabda* or authoritative testimony. *Menu*, for example, taught that the soul of man is a spark of light from deity, as a spark emanates from smitten flint and steel. It is from following the *Smrïtis* that the disciples of *Sancarâchârya* are termed *Smartas q. d.*, jurisconsulists: in distinction from the *Srautas*, who admit the *Védas* only as a rule. *Sancara* considered the visible universe to be a deception, a lie; and that the divine and human souls are *advaita*, non-dual, but simply and indivisibly one. This consequence is further drawn that the *Advaita-gnostic* is taught to say *Aham Para Brahma* or *Aham Siva* "I am God."

Sancarâchârya maintained that the Deity is *nirguna* without qualities, from not liking the application of the *satvica*, *rajasa* and *tāmasa gunas* the first to *Vishnu*, the second to *Brahma*, the third to *Siva*. The appearance, at least, of his system is atheistic. The system of *Vyasa* is so in reality; though not so in profession, and greatly veiled. *Sancarâchârya* strained nothing: he only drew the system fairly out to its full consequences.

Now, if a man, last year held the doctrine of Sabellius—a pure monarchy—resolving a Trinity, or Triad, into three names or offices only; and this year insists that the universe is the only deity, and asserts his own divinity, and that there is, in truth, no real universe at all, except as a figure of speech; so that the word universe may be read for God, and the word God for universe—it is difficult to suppose that theism, in any proper sense of the term, remains. Law and order; cause and effect; good and evil; are all confused; or so to say, jumbled together. Is the system pantheism, or atheism? Is it intellect, or folly? Is it sublime? because it dares to tamper with matters which are beyond the ken of human faculties.

Râmanúja of *Srî Permattûr* took this system of *Sancarâchârya* to pieces; and restored a rational credence; so astonishingly near to Christian doctrine, on the relation between man and deity, as to leave only one point doubtful; that is to say, as to the *vinculum* that connects the human soul with deity.

The *Sringeri matam*, or monasterium, came to be richly endowed: I have seen a detailed account of its revenue and expenditure, as above stated. It is not merely a bye-gone affair; since the *Smarta* tenets extensively obtain among *Saiva Brahmans*. Around Madras the tenets of *Rāmanúja* prevail; but there are also many *Smartas*. And these teach the people to worship symbols of deity, while they doubt if any deity exist, apart from themselves, and the earth, air, fire, water, ether around them.

It is said that after *Sancarácháryа* had lived as long as he judged expedient, he took the shortest road to beatification; that is, he caused himself to be covered with dried cow-dung cakes; which, by his orders, were lighted, and reduced his body to ashes. This ceremony called *Karshagni* is said to be the most effective purifier of all remaining defects in life; stopping all further transmigrations; which every devout Hindu wishes may cease.

What a singular assemblage does the whole review present—a celibate student—a strict ascetic—an enchanter—a gallant—a polemic—a metaphysical wrangler—a head of disciples, and of a system,—a god!—a suicide! The most charitable hope is, that his spirit may have been allowed to transmigrate into the body of Thomas Aquinas or some other "angelical Doctor;" and so may ultimately have found the way to beatification, by a different path to that which he intentionally pursued.

[This article on *Sancarácháryа*, I see was completed by me, March 17th, 1858; and a fair copy of it was soon afterwards presented, by me, to the Honorable Walter Elliot, Esq., as that gentleman had previously requested.]

SANC'HYAM, or *Sanc'hya matam*. An atheistical system ascribed to *Capila;* himself a minor incarnation of *Vishnu*. From an early time, subsequent to the deluge, a materialist system appears to have arisen. It was the religion of Assyria, Phœnicia, and other countries; ultimately reaching India. Five, or more differing sects, on this principle, are noted. Among them *Charvvaca* is said to have deified the human intellect; and to have taught the *lōcāyuta matam : Capila* seems to have refined upon others; but chiefly, I imagine, as to abstruseness. His *Káricas* exhibit a self-contradictory system; which makes mere abstract ideas to be productive of concrete realities; without acknowledging any powerful, wise, and all-directing mind. The object probably was to oppose existing systems, without caring for consequences. But the system was too refined to obtain influence. The *Magadha Buddha* appears to have studied it, and other like systems; and by mingling atheism, with a variety of popular devices, and observances, made it the religion of a very large portion of mankind: practically operating, to the present day, in Ceylon, Burmah, Thibet, China, and Japan. *Sánc'hyam* was never known but to studious men; and the mention of it, or fragments of it, are found in books. No one professes it.

SANI. Regent of the planet Saturn, in mythology and poetry; the planet itself in astrology, and common language. *Sani-váram* Saturday.

SARAB'HA. A fabulous winged animal having eight legs, with the head and beak of a bird. There are traditionary accounts of such *birds* as they are termed having, in early ages, lived in the *Himálayan* regions. The fossil bones of a strange, and unknown animal (named, as fossil, *Sivatherium*) dug up in the Sivalik range of low hills, south of the Himālayas, may give some color to this tradition. On one of the Elliot marbles I noticed a sort of winged panther; with an unusual head, but without beak. There is possibly some coincidence between the Sanscrit *Sarab'hà*, considered simply as an animal, and the symbolical creature denominated *Serap'ha* in the Hebrew poetical writings.

Sarab'ha is also applied to *Siva* at a particular time. When *Vishnu* in the man-lion form slew *Hiranyacasipu*, the *Saivas* assert that he drank the blood of his victim; and lay intoxicated: when in that condition *Siva* took the form of a *Sarab'ha;* and with his beak pecked the lion-head; causing it to bleed profusely; and so sobered *Narasimha*. This is probably what we should term a *squib* thrown at the Vaishnavas by their rivals.

सरस्वती SARASVATI. The *sacti* or consort of *Brahmā* as the author of the *védas*. In the *rig véda* Brahma is *a word*, *Sarasvati* its *utterance*. Hence, *Sarasvati* is the goddess of eloquence, and poetry; as indicated by the name *Vāni;* frequently applied to her. As such, she is invoked by poets; but less frequently, in modern times, than *Ganésa*. *Hayagrîva* and *Dacshana murti* also partake of her honors. *Sarasvati* has participated in the neglect, into which *Brahmā* and the *védas* have fallen.

The local *Saiva* legend, at Madura, states that *Sarasvati* became manifest in the letters of the Tamil alphabet, in various localities; implying that the said alphabet was not formed at once; but that different letters were devised at various times, and places.

SARAVANA POYIKAI. A pool in a wild, or paradise, sacred to Siva. See *Subrahamanya*.

SARPINI, a two-fold period of the *Jainas*. *Ut sarpini* increase, *ava sarpini* decrease.

SASTRA, a work on religion, or science; *dharma sastra*, law.

SATI. A daughter of *Dacsha*, and first wife of *Siva*: thought to be *rediviva* in *Parvati*. See *Dacsha*. *Sati* immolated herself, not from conjugal affection, but from

wounded pride. Her name, therefore, was improperly given to the widow burnt (*nolens volens*) with a dead body.

SATVICA GUNAM. Mildness, gentleness, the quality of meekness: the first of three; and a mark of perfection. It is the right word in St. Matthew 5, 3.

SATVICA, the quality of mildness applied to Vishnu.

SATYA YUGAM. The pure age; otherwise *Krĭta-yugam*, perfect age. The first of four; when virtue wholly prevailed. The cow stood on its four legs: "A cow, and a Brahman, when weighed, exactly counterbalance each other." In the book of Enoch "a white cow" denotes a Hebrew man.

SATYABHAUMI. The elder of the inferior wives of *Krishna*, and apparently the best beloved; next to *Rucmini* the *patabhastrî*, lawful wife, or queen. No mention is made of other wives affecting rivality; but *Satyabhaumi* did so, in her jealousy, and anger, at the flower of paradise (*Parijáta pushpa*) brought by *Nárada*, being given by *Krishna* to *Rucmini*, rather than to herself. She also wished to accompany *Krishna* in his war against *Bánásura*. She seems to have been an important person at *Dwáraca*.

SATYA-LOCA, or *Brahmā lóca*. The highest world, or heaven; the road to which is stated to be by way of the sun; which is *Vishnu's* world, or paradise. *Mócsha*, or liberation from a material body, is the attainment of the highest heaven. The loss of personal identity has, by some, been inferred; but, I think, not correctly. What is finite cannot be so blended with the infinite, as to lose its own distinct attributes. The simile, which I have elsewhere used, of the flame of a candle, not visible in the light of the sun, though still existing, may here also apply.

SAVITRU, a name of the sun. *Savitra* is the *vedaic* invocation to the sun which is a part of the *gayatri*.

SAVUNACA RISHI. A name of convenience, as one to whom, with other ascetics, in the *Naimishara vanam*, various *puranas*, tales, and legends, are stated to have been narrated.

SCANDA. A warlike son of *Siva*. The name *Scanda* is in little use; except as the *Scánda puránam* thence takes its title. *Kartikeya*, in the north, and *Subrahmanya*, in the south, are more frequently used than *Scanda*. It is just possible that some very ancient hero bore this last, as a proper name; and that he was famous in the region afterwards termed Scandinavia.

SITA. A daughter of *Janica*, a king of *Mit'hila desam* (ruins of the capital said be on the southern frontier of Nepaul). Her patronymic is *Jániki* of poetic usage. In some accounts, she is stated to have been turned out of the soil, by the plough of her nominal father. On her becoming marriageable, he made the usual *svayamvaram*, or proclamation inviting kings' sons to become competitors. The test was the bending a bow; and hitting a mark. *Ráma* of *Ayoddhya* was the successful competitor: hence termed *Cótanda Ráma*. The young couple were attached; and *Sita* followed *Ráma* to a wilderness. By the cunning of *Márichi*, in assuming the form of a deceptive deer, *Ráma* was allured away from his dwelling; and *Rávana*, coming by, carried her away through the air. See *Ráma* and *Rávana*. After her rescue, she was made to pass the ordeal of fire to prove her purity. Notwithstanding her passing it, *Ráma* repudiated her, when pregnant. He took offence at her wishes to go and live in a wilderness; and overhearing a sarcasm from the mouth of a washerman to his own wife, *Ráma* made it an ostensible pretext to send her away. See *Válmiki*. The pair became reconciled in old age; and *Ráma* acknowledged her twin sons as his children: the eldest succeeding him.

SIVA (the corresponding *sacti* being *Parvati*, which see). *Siva* is third in order of the *Trimurti*; when such a triad is admitted. The ordinary phrase *srishti, stit'hi, layam*, or creation, preservation and destruction, is usually applied to *Brahmá, Vishnu, Siva*; though some, who are monotheists, ascribe the three to *Siva*. The *Vaya purānam* states that the three above names designate the *satvica, rājasa, and tāmasa* qualities of deity. The *tāmasa* quality is usually predicated of *Siva*, though his ultra-votaries are much offended thereby. The office of *Rudra*, or destruction, is given to him; though this character is amazingly softened down, by various romances, and tales, concerning him. But, in that character, he is to be mythologically viewed.

He is of gigantic stature; his colour is white, or ashy; he has a perpendicular eye on his forehead; which, when opened, emits destructive fire; the crescent moon is on his forehead; and the goddess *Ganga* in his hair. He wears the hide of an elephant, and the skin of a tiger. He bears a necklace of human skulls; and deadly serpents are entwined about his arms. In his hands, he holds various emblems; the most redoubtable of which is a *sulam* or trident, and

next a strangulative cord, whence the epithet *Pasupati*, lord of life. There are certain peculiarly destructive times when he dances for joy.

Although his monotheistic votaries consider *Siva* as the alone Supreme Being; yet, taking all that is stated concerning him, it is impossible not to think that he has two human prototypes. The first appears in *Siva*, as the husband of *Sati*, daughter of *Dacsha*; in the quarrel between the two men (*Siva* and *Dacsha*); in the father by consequence, omitting to invite his daughter to a great sacrifice that he was preparing; in *Sati's* desolation at this contemptuous neglect, casting herself into the flames of the sacrifice and *Siva's* fierce anger which, starting from his body in the shape of *Vîra Bhadra*, went and upset the sacrifice, cutting off *Dacsha's* head. *Puranas* of a *Saiva* tendency term this a cutting off one of *Brahmā's* heads for his pride. But *Dacsha* was a *Brahman*; and taking the case either way, *Siva* committed the crime of *Brahma hatti*; and, by consequence, a member of his body rotted off, and fell to the earth; while he roamed about the world *(bich'hatana)* as a common beggar. The second type occurs when *Siva* re-appears at the churning the milk-sea; swallows the poison of the serpent *Vasūki*; and remains for a night in the apparent stupor, or agony of death, but recovers. He performs a penance; meets with *Parvati* performing penance to get him as a husband; they are married: and the marriage celebrated on Mount *Cailasa*. *Parvati* is stated to be *Sati*, born anew on the *Himálayas* as the daughter of *Parvata raya*; their king. The obscene legend of the *Saravana* pool; birth of *Subrahmanya*; and war against the *Asuras* follow in connection.

These legends are *pauranic*, and there are others, not to *Siva's* honor; while the lighter literature of Southern India, and its mythology too, are filled with tales, and devices of amours, irregularities, and jocosities, destructive of any idea of deity. All *puranas* are not equally esteemed by *Saivas*; and tales are, perhaps, despised. How the idea of Supreme divinity can be extracted from the mass, it is difficult to conjecture. Perhaps, it is by the preservation of an early, and primitive idea of one Supreme. The extensive prevalence of phallic worship; though by some traced up to the *Brahmahatti* legend aforesaid, is yet more probably founded on a hieroglyphical representation of creation as the *generative* production of mind, and matter; because, by *Saivas*

proper, the male and female symbols are never separated. The *Vira Saivas* alone retain exclusively the male symbol. The resemblance to Egyptian rites is obvious. *Seb* (exactly as the name is pronounced in Bengal) is one of the inferior Egyptian deities. See the article *Saiva* in the introduction to a Catalogue Raisonné, &c., Vol. 2.

Under that reference, and following the analogy there given in detail, *Cayan* (or *Cain*) is indicated as the first prototype, and *Nuh* (or *Noah*) is the second. That mortals were deified is clear enough, from Ovid's ascribing the work of creation to Japeti, that is Japheth.

The reason of *Chandra*, or the moon, being placed on the forehead of *Siva*, is because of a close reference between the two; as *Brahmā* relates to the earth, and *Vishnu* to the sun. *Sómavāram* or Monday is a special day with *Saivas;* the more so if any religious duty, or observance, fall thereon. The chief *Saiva* processions take place in the night of the full moon.

The placing *Ganga* on the head of *Siva* in the earlier *purānas* is accounted for, by *Siva* directing the celestial Ganges to fall down to earth, and first on his head. But later tales, and perhaps limited to the Peninsula, state the matter otherwise: to wit, that *Ganga* was born as a fisherman's daughter; and that *Nāreda*, perceiving her beauty, spoke of it to *Siva*, who went in disguise, and made his own observation. He subsequently formed an intimacy with the young woman, and took her home. *Parvati* perceiving the state of the case, became jealous; and a scolding match took place; given with great glee, by some writers. *Siva* interposed, and after calming *Parvati*, told her that he would place *Ganga* on his head; but that she herself (as *Arddhanésvari*) always formed one-half of his own body.

The *Chitambara cōra-vanchai* is a rather serious allegory, founded on the mutual love of *Siva* and *Parvati:* but there are other *cōra-vanchais* of a freer character; representing the pair disguised as gipsies, and each seeking the other; through a series of whimsical circumstances; and, at length, meeting. Such tales* are perhaps intended to counterbalance the effect of tales about *Krishna;* his son *Pradhyumna;* and grand-son *Aniruddha*. See *Taravanam*.

* An esteemed acquaintance once told me he thought the above account from high books not sufficient; wishing for more of the low and popular. It would swell the book too much, and would be disproportionate See Or. Hist., MSS. translated, Vol. 1, local *purána*.

In the Madura temple legend *Siva* is made to do many laughable things; ending in the best joke of all; to wit, the impalement of the *Bauddhas*.

SIVA RATRI. The night of *Siva;* a commemoration of the distress, and supposed danger of *Siva,* after having swallowed poison of the serpent *Vasūki,* mixed with the *amritam* obtained by churning the milk-sea. See *Cūrmávatāram.* It usually occurs near the end of February. In Dr. Pritchard's Egyptian Mythology, the reader may find an account of a very similar observance, with reference to Osiris; and since Jacob Bryant, LL.D., (*malgré* Pritchard, M.D.) successfully identified Osiris, Dionysius and Bacchus, with Noah, the remoter reference may be discerned. Osiris is a composite character; to which no one of the Hindu triad fully corresponds.

SRÂDDHA. Funeral obsequies to departed ancestors.

SRI. A frequent prefix to titles, meaning prosperous; but it is specially a name, or epithet of *Lacshmi:* the goddess of wealth, or prosperity; as *Mū dévi,* an elder sister, is the goddess of poverty. When *Sri* is prefixed to the names of towns, or temples, some distinction is implied of a sacred character.

SRINIVASA. An epithet of Vishnu, as the possessor of *Lacshmi;* or, as prosperous.

SRI RANGHA NATHA. An epithet applied to *Vishnu:* a name of the idol at "Seringham Pagoda," near Trichinopoly.

SRI-SAILAM. The name of a distinguished temple in *Telingana.* This latter word is said to be derived from *Tri-lingam,* or water, earth, air. The water lingam is at *Sri-sailam* (or the sacred rock), the earth lingam is Conjeveram, and the other either at *Chitambaram,* or at *Ramiseram.* It is said that the hierophants at *Sri-sailam* have a reflector; by means of which they give the votary a sight of the image, without admitting to proximity.

SUBRAHMANYA. The younger son of *Siva:* a name less used north of the *Vindhya* range of hills than to the south; and especially south of the *Cávéri* river. The main topic of the *Scánda puránam* is the birth, nurture, wars, conquests, and marriage of *Subrahmanya.* The fable of his birth on the banks of the *Saravana-poyikai* (possibly the lake Manasarowa) cannot be decently narrated. Having six faces *Parvati* gave him to be nursed by the six stars

forming the Pleiades, known as the *Crïtica-nacshátra;* whence the name *Cārticeya* is derived. Contemporaneous with his birth was that of a great number of *asuras;* whose chief town was named *Mahéndra.* These, being enemies of the *dévas* (otherwise known as *Surs*) *Subrahmanya* as a Captain-General, went forth; fought with the *asuras,* in several hardly contested battles; and finally conquered: the details being given in a style of figurative, and hyperbolical language. After the conquest we read of nothing further, as to the north; except a marriage with *Dēviyani,* as there named.

As the acquisition of the *Dacshin,* or Southern Peninsula of India, was not made, by the northern Hindus, without struggles, treachery, and bloody wars, leading to extensive extermination of the earlier natives, so the Brahmans, in various local legends, appear to have brought *Subrahmanya* down from much earlier times, and northerly regions, to the South, to fight anew among the southerns. Hence his celebrity, especially south of the Cauvery. In the *Valliyamma puránam,* and *Valliyammai Nátacam,* he is represented as falling in love with, and marrying the daughter of a forester: not a caste Hindu. Figures and drawings represent him riding on a peacock as his vehicle: hence his epithet *mail-vāhana.*

The local legend of *Tirtani,* near Madras, transfers the site of the *Saravana poyikai* to that place, and multitudes from Madras go annually to bathe in the said *tirtham,* or sacred pool. In the South the most distinguished temple to *Subrahmanya* is at *Parhani,* vulgo Pyney, in the Dindigul range of hills. Very strange stories are told in the *St'hala puránam,* or local legends* of that temple. The origin of the name is therein stated thus: *Siva* being with *Parvati* and holding a fruit (*parham*) in his hand, said he would give it to that one of his two children present, who could first go round the world. *Subrahmanya* mounted his peacock, and rode forth; a pompous description of his tour being given. His more subtle brother simply walked round *Siva* and *Parvati,* saying he had gone round the world, and received the fruit. On the other son† coming in, *Siva* quieted him, by saying *Parhanî* thou art a fruit: directing a temple under that name to be built on the spot.

* See Vol. 3, Catalogue Raisonné of MSS.

† May it not be the old tale of Esau and Jacob, newly cooked up with oriental *alancáram.*

There is a distinguished temple to *Subrahmanya* in Ceylon, and other smaller ones on the continent: one of them being at *Scanda-malai* near Madura; corrupted by Mahomedans to *Sicander-malai:* said to be from some distinguished person, whose tomb is on the top of the hill.

It appears, not only from the *Scánda puránam,* but from other books, especially the *Ch'handa pát'h* of the *Márcandéya purúnam* that the separation of mankind after deluge, and especially the formation of the empire of the *asuras* (always termed *ashurim* in Hebrew writings) was not effected without wars, and struggles of which we have nowhere else any clear account. After the secession of Nimrod, with his clan, the record by Moses (in the book of Genesis) continues the line of the *Sūrs* (Syrians) or *Dévas,* sons of God. There can be no just doubt that the Hindu *puránas,* when reduced to the level of common sense, and prosaic language, strongly corroborate the Mosaic narrative.

SUCA. A son of *Vyasa,* by whom the *Bhágavatam* is said to have been recited to *Paricshit;* when near death. This ascription is spurious, the author being understood to be *Vopá-déva,* who wished to reconcile jarring sectaries.

SUCRA. Regent of the planet Venus, and *guru,* or preceptor to the *asuras:* if these obtained any success it was usually attributed to the crafty counsel of *Sucra.* In Sanscrit, the word means the planet also; but Tamil people retaining *Sucren* as the *guru,* call the planet *Velli. Sucra váram* and *Velli-kerhami,* mean Friday.

SUGRIVA. The younger brother of *Vāli,* a chief of *Kishkinda.* The two brothers were of opposite characters; but *Sugriva* was much attached to *Ráma;* and on some disagreement arising between the two brothers, *Ráma* took part with *Sugriva. Vāli* was slain, and *Sugriva* installed; who then gave that aid by which *Ráma* conquered Lanca. *Sugriva* is stated to have counselled *Ráma* not to trust *Vibíshina,* the brother of *Rávana;* but *Ráma* preferred following his own judgment: and was not deceived.

SUNDARA. An epithet applied to *Siva;* meaning handsome, or beautiful. It is of frequent usage in the Madura *St'hala purānam;* and occasionally in other productions. See *Tripura-sundara.*

SUNDARI. The feminine; an epithet of *Parvati.* The *Sundari lahari* (sea of beauty) is a panegyrical poem by *Sancarāchārya* praising *Parvati,* by a description of the members of her body. The *sacti* worshippers use the names *Bāla Sundari,* and *Tripura Sundari.*

SUTA. The name of a Rishi, by whom many of the *puránas* are said to have been recited: of course, a spurious ascription, and a mere convenience.

SUTALA the 3rd inferior world.

SVAYAMBHU, the self-existent, the Supreme Being.

SVERGAM, or *suv'rlóca*. The superior ærial region and paradise of *Indra*, said to be peopled by thirty-three crores of celestials. The paradise of *Indra* is formed on the model of the court of a Hindu king. Departed souls of inferior merit ascend to it; but it appears to contain two compartments; one purgatorial, the other pleasurable. In some cases, the first is passed through, before entering on the other. *Svergam* is the heaven of sensual men: ascetics look above it. See *Náreda*.

SYAMA, dark color; an object worshipped by the *sacti bhaktis*.

T

TAD, is simply the Sanscrit pronoun that: but it is understood of absolute Being, the Truth, or God. It is used chiefly in the compound form *Tatvam*, and in the grammatical term *Tadbhavam*.

TADATA KAI (Tamil, "irresistible hand".) An epithet given in the local *puránam* of the *Saiva* fane at Madura, to *Mináchshi*, as daughter of a king: who went out to meet and fight with *Sundara* (or *Siva*) her future husband.

TAMASA-GUNAM, the quality of darkness, or malignity. The *Prabhu linga lila* makes it inherent in *Parvati*, as a component part. Some, not all, ascribe it to *Siva*.

TANDAVA-RAYA. An epithet of *Siva*, from his dancing at *Chitambaram* to please spectators; and, generally, from his dancing at even-tide, in the evil time, known as *pradōsha kálam*.

TANTRA, in ordinary language means a device; but in Brahmanical books, it has the force of *rubric;* a rule, or outline, which is filled in with *mantras*, good or evil. A *mantra* may be a prayer, and also a spell. Hence *tantra* and *tantrica* are frequently used of the spells of the *at'harvana vēdam;* and, also with reference to the *sacti* system, which has spells more numerous, and withal more malignant, than any other class; though some of the spells of the *Saivas* are sufficiently horrible.

TAPAS, penance. Its merit is proportioned to its length and severity. Its wonder-working power controlled alike gods and men. Anciently it was in the highest esteem; but the free-thinking systems of *Vyasa*, and *Sancarácháryа* have brought it into neglect. Modern books recognize three modes of merit—*carmam, bhakti, gnánam*, or works, faith, wisdom, giving preference to the latter. *Carmam* includes sacrifices, penance, pilgrimage, bathing, and the like; still much lauded in the local legends of temples.

TAPÓ-LÓCA, the 6th superior world.

TARA. (Chain of zodiacal stars) the name of the wife of *Vrihaspati*, regent of the planet Jupiter; and mother of *Budha* (Mercury), by *Chandra* (the Moon). If the enigma be celestial, it is of difficult solution; but apparently it must be terrestrial; because the origin of the *Chandra vamsam* or lunar line runs thus, *Atri, Chandra, Budha, Puráruvas, Ayush, Nahusha, Yayati, &c.* See *Vrihaspati.*

TARATALA, the 5th lower world.

TARA-VANAM. A wilderness of palm trees inhabited by various *rïshis*, (or devout men abstracted from the world) with their wives. Among the amusements attributed to *Siva*, in his roving mendicant, and bewildered state was that of his going among these people; selling armlets, or bracelets, of the kind worn by women. In doing so, he succeeded in infatuating every one of the said wives; because of his great personal beauty. The *rïshis*, on learning how the case stood, agreed to destroy him, by various devices; needless to be detailed. One was sending against him a serpent which he took up and coiled around his body. The *rïshis*, ultimately recognising his divinity, bowed to their fate. The tale is pauranical.

TATACHARYA. A modern Brahman of great repute at Conjeveram, and preceptor to the *Chandra giri rájas* in the 17th century. His great work was the *Satvíca Brahma vidya vilásam.* The reader may find an abstract of it in Vol. 1[1] of a Catalogue Raisonné. It is an able work; but it was fiercely attacked by a *Saiva.* The death of *Tatáchárya* is said to have been occasioned by some wretches inventing a tale of his death, told to his wife: on which she fell down, and expired: her husband, coming in from *Chandragiri* soon after, and seeing her corpse, died of grief for her loss. *Tatáchárya* was liberal; but had many enemies.

TATVAM, truthfulness, veracity; applied to a physico-

spiritual system, which is considered to be religion. In the human system there are considered to be many *tatvas*, and ten vital airs (*vayu.*) These are susceptible of a great variety of combinations; each one with varied effects. A knowledge of these combinations and effects is *gnánam*, or wisdom; and it is connected with some notion of deity within, or without the votary. The practical exercise of the *yōgam*, or ascetic meditation ends in perception of *light* within; and a conviction that the said light is God. "That very God art thou."

TATVA-TREYA. A metaphysical triad, God—spirit—matter: variously named, as to each part, but in essence the same.

TENGALAS. Southerns; followers of the ritual, and interpretation of *Manaválá mahá muni* of Conjeveram. Sir S. Raffles met with them in Java.

TIRT'HA, a sacred pool, or place.

TIRT'HACARA. A deified human being among the Jainas, of whom they reckon twenty-four, to correspond with a long list of like men, among the *Bauddhas;* whom these term *Buddhas.* The term *Buddha* means a sage; but the etymology of *tirt'hacara* is not clear: it appears to imply perfection, a perfect character, synonymous with *Arhat* or *Jinésvara.* In the *Trishasti puránam*, a *Jaina* work, sixty-three good dispositions are specified: and he who attains to the whole of them is *tirt'hacara.* Practically each *tirt'hacara* is considered to be at the head of a long period of time, like the Hindu *Manu;* the religious head, and worshipped as such. The extravagance of chronology connected with these perfect men is not worthy of a moment's credit. In their chronological order they are,

1 Vrishábha,
2 Ajita,
3 Sambhava,
4 Abhinandana,
5 Sumati,
6 Padmaprabhu,
7 Suparsva,
8 Chandra prabhu,
9 Pushpadhanta,
10 Sitála,
11 Sréyánsa,
12 Vasu pujya.
13 Vimala,
14 Ananta,
15 Dherma,
16 Zánti,
17 Kunya,
18 Ara,
19 Malli,
20 Manisuvrata,
21 Nami,
22 Nemi,
23 Parsva,
24 Vardhamána svámi.

The last of these, after a very long life, is stated to have died some five* hundred years before the beginning of the *Samvat* era; which is in no wise worthy of credit; inasmuch as it is also said that, in the time of the first, the *Sanc'hya, Saugata, Charvvaca, Yoga,* and *Mimamsa* systems were in existence. These are not more ancient than the time given for the death of the last one: and the *Saugata* system is that of *Buddha,* who was not born till near the beginning of the *Samvat* era.

The names above given, though claiming an extravagantly high antiquity upwards, yet may be termed mediæval, for the *Jainas* have a still more ancient list of other 24 *tirt'hacaras;* as follows: 1, Nirvana; 2, Sâgara; 3, Malanat'ha; 4, Vimala prabhu; 5, Srîdhara; 6, Sudanta; 7, Amala prabhu; 8, Udara; 9, Angira; 10, Sumati; 11, Sindhu; 12, Cusumanjari; 13, Siva ganga; 14, Utsaha; 15, Ganêsvara; 16, Paramésvara; 17, Vimalêsvara; 18, Yasôdhara; 19, Crushta; 20, Gana murti; 21, Siddha mati; 22, Srîbhadra; 23, Atricata; 24, Sânti.

Furthermore, as the spirit of the prophecy was possessed by the *tirt'hacaras,* so they foretold, by name, another future series, also of twenty-four, to wit:—1, Mahapadma; 2, Saradéva; 3, Suparsva; 4, Svayam prabhu; 5, Sadatmabhuti; 6, Déva puta; 7, Culaputra; 8, Udanca; 9, Crusta; 10, Jaya kîrti; 11, Manisu vrata; 12, Ara; 13, Nepanpa; 14, Nishcashaya; 15, Vimaláca; 16, Nirmala; 17, Chitra gupta; 18, Samádhigupta; 19, Svayambhu; 20, Anuvantaca; 21, Jaya; 22, Vimala; 23, Déva pála; 24, Ananta vîrya.

A system of three sets of names, each of twenty-four, and so evidently artificial, may be taken for what it is worth.

A few other particulars may not be uninteresting.

The mediæval twenty-four have colours ascribed to them. The perfection of colour, in Hindu books, is the *hiranya* or gold-colour. This is ascribed to many. The three first are golden, 4 and 5 not named, 6 red, 7 golden, 8 fair, 9 the same, 10 golden, 11 the same, 12 red, 13 golden, 14 to 18 not specified, 19 blue, 20 black, 21 golden, 22 black, 23 blue, 24 golden.

They have also each one a sign or symbol; as 1 a bull, 2 an elephant, 3 a horse, 4 an ape, 5 curlew, 6 a lotôs, 7 the svastica 8 the moon, 9 macara, 10 srivatsa, 11

* 600 B. C.

a rhinoceros, 12 a buffalo, 13 a boar, 14 a falcon, 15 vajra a thunder bolt, 16 an antelope, 17 a goat, 18 *Nandavarta*, a composite *svastica*, 19 a jar, 20 a tortoise, 21 *nilótpala* blue water lily, 22 a shell, 23 a serpent, 24 a lion.

The reader may consult Asiatic Researches, Vol. 9, Art. V., for some further particulars; and he will not fail to notice the mountainous height of *Vrishabha;* gradually decreasing down to the gigantic *Vardhamāna:* and the prodigious length of life; also gradually diminishing; but, that of the latest is still prodigious. It is characteristic of, the *Jainas* that, in their chronological periods, and lengthened lives of men, they entirely forgot the simplicity of truth. Fiction usually bears internal evidence of its own origin.

TIRUMAL PEYALUVAR, the fourth of the special votaries of *Vishnu;* considered to be the *chacra* incarnate. He was born at *Tirumarhi kai* (or *Trimishi*) in the *Tondamandalam*, 16 miles west from Madras. He assisted in the composition of the *tiru morhi*, or Tamil hymns translated from the *vedas;* and wrote some chants in precise of *Vaishnava* shrines, in his neighbourhood.

TIRUMANANGARALUVAR, the ninth special votary of *Vishnu;* or, his bow incarnate. Born at *Cávéripúmpatnam*, or near it. He was attached as a Brahman to the temple at *Sri rangham*, and is supposed to be the same with *Vipra naráyan;* concerning whom there is both prose and verse, by sectarial rivals. *Vipra narāyen* was seduced by a *dasi* or female temple-servant. She induced him to steal golden vessels, belonging to the temple; by which he was brought into trouble; but the god interposed, and set all right. Some uncertainty is felt, as to whether both of the above names relate to one person.

TIRUPANA-ALUVAR. The eighth of the special heads of the *Vaishnavas;* considered to be the incarnation of a jewel-ornament of *Vishnu*. He was born near *Sri-rangham;* in the first (?) century of our era, as stated. He was a poet; possibly a writer in the *Tiru morhi*.

TIT'HI. A lunar day: the space of time in which the moon nearly passes through one *nacshétram* or lunar mansion.

TŌLCAPIYAM. The oldest grammar of the Tamil language, ascribed to a pupil of *Agastya* minor.

TONDAMANALUVAR. The tenth of the special votaries of *Vishnu;* being an incarnation of the flower-wreath of

Vishnu. He was born near the *Cávéri* river: and passed his time in gathering flowers, and making garlands for the image at *Sri-rangha.* This occupation would tend towards identifying him with *Vipra Narâyen;* but other matters do not tally.

TRETAYUGA. The second age, in the present *mahá-yugam* of four ages; corresponding, perhaps, with the "silver age" of Ovid. Men were then very tall, and lived very long; while vice was as one, and virtue as three: the cow stood on three legs. See *Calpa.*

TRIMURTI. The Hindu triad, *Brahmā, Vishnu, Siva,* or Creator, Preserver, Destroyer; and apparently indicating only a varied action of the supreme Deity known as *Para Brahm.* It is an object of the *Bhāgavata puranam* to maintain the essential oneness of the three; with their unity of mind, and purpose. *Sancarâchârya* maintained the like unity; but merging the three in *Siva,* as the supreme, or *Para Brahm.* This view is maintained by his followers; and some *Vaishnavas* as strenuously maintain the sole supremacy of *Vishnu,* or *Narâyana.* The *Trimurti* is an ancient dogma; and it has been strenuously disputed, and denied, in moderm times; especially in the Peninsula. All seem to agree, in setting aside *Brahmā,* except as the shadow of a name; and the discussion is between votaries of the remaining two. The statement of the *Vayu purā-nam* that the three names signify the *Sátvica, rājasa,* and *tāmasa gunas,* probably, will not hold good. By other authorities, *Brahmā* is the earth, *Vishnu* the sun, and *Siva* the moon; and some southern Pantheistic poets make *Brahmā* the sky by day, *Vishnu,* dark blue, is the sky at night; and *Siva,* pale or ashy, is the sky by moonlight. Such writers wish to get rid of a distinct personality; and the universe is their god. The legend of *Vaishnava purá-nas,* that from the navel of *Narâyana* sleeping on the sea, a lotus stalk proceeded, in the flower of which *Brahmā* was born, who made *Vishnu,* and *Siva,* to preserve, and destroy, is not satisfactory; and looks like an attempt hieroglyphically, to explain a more ancient tradition, not well understood.

According to the view currently taken in this work, that the Brahmans have handed down to us Hebrew traditions, the matter becomes plain and simple. The ancient Hebrew doctors held the existence of three *sephiróth,* or lights, in the one deity. These were represented by three yods on the one letter *shin* or by three

yods, in a circle ,', that they ascribed peculiar powers or properties to each is probable; but not certainly known. Such a view carried to the east, by the *beni-Israel* in their dispersion, would meet with minds metaphysical, or poetical, to explain it in their own manner; and certainly metaphysics and poetry characterise the varied intellect of India, to a remarkable degree.

TRIPUNRA. A name given by *Saivas* to the triple horizontal lines of ashes marked on the forehead, shoulders, and breast of votaries. They are rarely curvilinear. *Smartas*, add a black spot on the centre of the middle line; to designate the feminine energy. See *Vibhūti*.

TRIPURA. A triple-town; and, as an epithet, *Siva*, from his having burned three towns. This event is noted in various *puránas;* and has thence been imported into a variety of legendary tales, and local *puránas*. Professor Wilson describes it as the name of an *asura* or demon* ruling over a district containing three towns. In the south the word, usually with the addition of *Sundara*, is applied to *Siva*. It involved a sequence of *Siva's* war with the *asuras*; and its site was probably outside of India; though, as usual, in many other cases, the site has been removed to Bengal, the modern *Tipperah*, in corrupt orthography. After burning the towns, *Siva* is said to have wept at the loss of lives involved; and the tears falling to the ground, sprang up as shrubs producing varieties of berries. These are the berries of the eleocarpus, formed into rosaries, and necklaces, in commemoration of the event. The use is considered to be of great virtue, and merit, next after the *vibhúti*. The *rúdrácsha mahima*, or excellence of these beads, forms a section in many local *Saíva puránas*. The word *rudrácsha*, means eye of *Rudra*, by metonymy for tear.

After the clue obtained to the reference, and meaning of many other Brahmanical legends I, for my own part, have no doubt that the reference of this pauranical tale is to the burning of the three cities (or rather towns) of the plain, known by us as Adma, Sodom and Gomorrah. The occasional use of the word *murti* may imply a form, or emanation from *Siva;* rather than his present and plenary power.

TRIPURA SUNDARA, sometimes with the addition of *murti*, an epithet of *Siva*, derived from the *Tripura dahanam;* or burning of three towns. Although *Siva* is

* The same, in effect, is stated by another author; but it is quite irreconcilable with the statements in numerous *native* documents. The *tripura dahanam* was not *trampling* on an imp, nor burning a *demon*: but a *burning* of *three towns*.

always understood; yet, in reference to that event, the word *Sundara* is most usually employed.

TRIPURA SUNDARI. An epithet of *Parvati*, of very frequent usage by the *sacti-bhaktis;* rarely by others.

TRISANCU. An ancient king of the solar line: immediately preceding *Harischandra.*

U.

UJJAYANI, or *Uch'hini*, one of seven sacred places, Ougein.

'UMA. The *sacti* of *Mahésvara;* and usually treated as a sort of medium, or not active, character. *Siva*, as *Mahésvara*, is stated to relate many things confidentially to *'Uma;* and among them the mystery of the syllable *aŭm* (or *o'm*) overheard by *Subrahmanya.* It is not usual to use this name where *Siva* is mentioned; but chiefly with the name of *Mahésvara* or *Mahádéva.* In one tale, *'Uma* is stated to have punished an attendant, who, perched invisible on a piece of furniture, overheard a narrative of her lord; then went and told it elsewhere. *'Uma* is ordinarily quite a passive personage. But though names are various, the *sacti* is one.

UPA-PURANAM. See *Puránam.*

UPAVATARAM. See *Avatáram.*

UPENDRA-BHONJI. A chieftain and poet; who wrote some amatory, and other productions, in the *Uriya* language of Orissa. They bear his name; but he may have been merely the poet's patron.

URVASI. The most distinguished of three courtesans, in the paradise of *Indra.* (See *Rembha.*) On one occasion, of *Náreda's* return from the earth, he narrated the valiant exploits of King *Purūruvas*, of the lunar line; and *Urvasi*, listening to the tale, became enamoured of the hero. Soon afterwards two demons had seized *Urvasi;* and were carrying her through the air, which act *Purūruvas* saw: he mounted an ærial car, in pursuit; and with bow and arrows, killed the demons, and brought *Urvasi*, lifeless in his arms, down to earth. After a while, she was compelled by her duty to return to *Sverga;* and *Purūruvas*, seeking her, trespassed on a wilderness, sacred to *Siva* and *Parvati:* as a consequence, for a time, he lost his senses. *Urvasi* obtained the permission of *Indra* to go back to earth: and she brought to *Purūruvas* a son named *Ayush.* On the occur-

rence of a predicted sign, she was compelled to appear in the higher court; without further licence for departure.

'USHA. A daughter of *Bánásura*, or *Banacásura*; who, by intense penance, had procured *Siva* to be the warder of his palace. His daughter, when of age, saw in a dream the image of a very handsome young man; with which image she became enamoured. She communicated her dream, and its result to *Chitra rékha*, a female confidante. This person advised the employment of a portrait painter to go and take likenesses of all the young princes in the neighbourhood. On the portrait of *Aniruddha*, grandson of *Krishna*, being seen by *Usha*, she discovered the individual seen in her sleep. The same confidante now offered her services; and, by her means, *Aniruddha* held clandestine meetings with *Usha*; and at length was secreted in her private apartments. *Bánásura*, noticing his daughter's altered appearance, became suspicious; discovered the affair, and put *Aniruddha* in prison. *Krishna*, hearing of this captivity, waxed wroth, and prepared an army. There was this difficulty, that he must first fight with *Siva*. However, war was resolved on. *Satyabhauma (q. v.)* occasioned some difficulty, as she tried to hold her lord back; and next, wished to go with him. He pacified her, by promising soon to return. According to the legend, there was terrible fighting between the two deities; until *Siva*, of his own accord, proposed an accommodation to *Bánásura*. An armistice was agreed on; *Aniruddha* was released from durance: both parents agreed to a marriage. The couple were carried, by the returning army, in procession; and the marriage was publicly celebrated at *Dwáraca*. A Telugu poem is chiefly followed in this brief outline.

USHA.

UTTARA-AYANAM. The sun's apparent course in the northern hemisphere, from Aries to Cancer, and from Cancer to Libra. It is deemed the proper time, within which to solemnize marriages.

UTTARAP'HALGUNI. The eleventh lunar asterism: its influence is deemed of neutral kind.

UTTARA SHADHA. The twenty-first lunar asterism: its influence is deemed good.

UTTARA BHADRA PADA. The twenty-sixth lunar mansion; its influence is deemed neutral.

V.

VADAGALAS. Those of the northern school; followers of *Vedantâcharya.* See that word.

VAICONT'HA. The paradise of *Vishnu;* apparently intended as a set-off to *Cailasa* and *Svergam.* It is not usual to give to *Vishnu* the court and retinue of an earthly monarch: but such is *Vaicont'ha* according to some descriptions of it. *Vishnu* as *Naráyana* dwells in the sun; without any special description of the sun being hazarded, to my knowledge.

VAJRADHARA. *Indra.*

VAJRAPANI, *(pâni)* and *Vajrin,* epithets of *Indra,* derived from the thunderbolt, as *Indra's* weapon.

VALI. A chief at *Kishkinda;* the elder, and crowned brother of *Sugriva.* The brothers did not agree: and *Ráma,* taking part with the cadet, slew *Vâli,* and installed *Sugriva:* who became his devoted ally.

VALMIKI. An ancient sage; an ascetic who continued so fixed in one place, and posture, in his penance, that *termites* threw up their diggings around him; so that he appeared to be seated in an ant-hill, whence his name. At what time he left it, is not stated; but he had a hermitage; and one day, walking from it to gather firewood, heard a bird on a tree, utter sounds, which he reduced to writing, and found they formed a *slôca;* in which measure he, or some one in his name, wrote the *Rámáyanam:* the Sanscrit poem being often mentioned, with his name prefixed, to distinguish it from the Telugu and Tamil versions. In his advanced age, when *Sita* was repudiated by *Ráma,* she dwelt in the hermitage of *Vâlmîki,* and therein her two sons *Cusa* and *Lava* were born.

In the opening portion of the *Râmáyanam,* it is stated that these two children chanted the poem to an admiring audience; to be accepted *quantum valeat.*

VAMANA-AVATARAM, made, from the importance of the subject, to be the fourth manifestation of *Vishnu* in the shape of a dwarf, or very small person: sex not expressly stated. A door-keeper of *Vishnu's* paradise in a second punitive banishment to earth, was born as *Bali,* who from penance became a *Chacraverti,* or emperor. He was lordly and powerful, and the *devas,* besides being oppressed, were

not safe under his rule. *Vishnu* took the diminutive form of a dwarf of the Brahmanical order, and asked of *Bali Chacraverti* a gift: the gift being defined to be as much land as one foot stood on. The request being granted, the pigmy speedily took the dimensions of a monstrous giant, as *tri-Vicrama;* one foot being planted on the earth, another foot touched the heavens, and a third foot was placed in the neck of *Bali Chacraverti.* At his request, and by reason of some qualifying virtues which he possessed, he was not annihilated, but was sent down to be a king in *Pātálam*, a region below the earth, and the last of the seven inferior worlds.

From this avatáram I obtained the clue to all the others. The birth-day of the *Vāmana-avatáram* astronomically corresponds with the thirteenth of the Hebrew month *Adar;* and the festival, which used anciently to be much celebrated in India, is identical with the feast of *Purîm* still observed by Jews in Europe. The dwarf* is Esther.

VANI and VARI, *Sarasvati.*

VARA (in Tamil, always *varam*), a gift or boon obtained by penance.

VARADACHARYA. A *Brahman* poet and dramatist; but either a son, or trained disciple of *Vēdantáchárya*, head of the *Vadagalas.* (See those two words). He attended his master, with great reverence and devotedness; when the latter lived in a hut near Conjeveram, and wrote an account of his polemics, entitled *Vēdanta vijayam.* Subsequently he resided at Conjeveram, leading an ascetic life: as the apparent head of the *vadagalas.* Such being the case, in his old age, he is said to have written a clever poem, entitled *Vasanta tilaca;* and known, popularly, by the name of *Ammāl Bhánam.* The current account is, that some *dásis* (temple *figurantes*) seeing him approaching, said, "Here comes the dead old stick *Varadan*—let us get out of his way, or he'll curse us." He overheard them; and determined to pay them off by a lampoon. He was otherwise, by the *Tengalas*, called *Ammāl*, an old woman. Hence the *bhánam* monologue drama, written by him, received that title, as well as the more elegant one *Vasanta tilaca* "the forehead spot (or pride) of spring." The subject is a general description of Conjeveram, at the great May festival. But a profligate hero is introduced; a gamester,

* See introduction to Catalogue Raisonné. Art. Vaishnava.

cock-fighter, and especially a companion, and favorite with many *dasis.* His, and their tricks are satirized. The heroine is a *danseuse;* who, excelling all her compeers, received the title of *Vasanta tilaca.*—The remark, it seems, has been made, by many Hindus, that it is surprising how an ascetic Brahman could come to be so familiarly acquainted with the tricks and devices of gamesters, and dancing girls. Accordingly there is room for doubt;* but if, as stated, he received large presents on account of the poem from various princes, then he acknowledged the authorship. It is the reverse of an old woman's book. His latest years were devoted to chanting the praises of *Vishnu.* He lived towards the close of the 16th century, and died aged 54, at Conjeveram.

VARAHA-AVATARAM. The third especial manifestation of *Vishnu* in the shape of a boar. The *Bhgavata puránam* carries this matter back to the superior world. Two *dwára pálacas,* or door-keepers, in the paradise of *Vishnu,* had neglected their duty; and were, in consequence, sentenced to go down to earth, and to be four times slain by *Vishnu* in contemporary incarnations. The first time the two porters became kings as *Hiranyacsha* in this *avatára,* and *Hiranyacasipu* in the *Narasinha avatāram;* shewing that the fifth should be fourth, as it properly is in chronological order.

Hiranyacsha, obtained so much power on earth, that he troubled mankind; and the *dévas* especially: he banished divine observances, termed casting the *védas* into the sea; he even rolled up the level earth like a mat, and plunged with it into the deep. *Vishnu,* in this emergency, took the form of a boar; followed the *asura* into the deep, and slew him there. He took up the *Vedam* (now a book) and restored it to the *dévas;* whom he re-instituted in their rights and privileges. In this manifestation, his *sacti* is not *Varahi,* a name of *Durga,* but *Bhū-Dēvi,* the earth goddess, to whom he narrated one of the *puránas.* The prominency of the *sea* in the above is observable. In the introduction to my Catalogue Raisonné, I have shewn cause to believe that *Hiranyacsha* was Pharoah, overthrown in the Red Sea, and that the recovery of the védam referred to the delivery of the law, soon after, on Mount Sinai.

VARAHI. One of the seven mothers. Her vehicle is a

* To wit—that some one of the opposite *Tengala* faction wrote it; but sarcastically ascribed it to him.

lion. She is represented in a spirited sculpture in a cave at *Mámalla puram.* The consort of *Varáha svami* is *Bhūdévi.*

VARATA RAJA. See *Virát.*

VARDHAMANA SVAMI. The twenty-fourth and last *Tirt'hacara* of the *Jainas.* See *Tirt'hacara.*

VARNAM. Colour, caste, tribe. The word used in the older Sanscrit writings as applied to the four principal divisions; as *āzrama* is used of the various orders of ascetics. In the hieroglyphical fresco-paintings in the caves at Ajunta, the kingly, and patrician rank is designated by a light red colour, and the servile people by a dark-red. The Portuguese word *caste* is a translation of *varnam;* and both mean colour. *Játi* is not a word of early good authority, for the distinction; and I think it to be of very modern origin. *Játi-bhédam* (birth-difference) is much used by such native Christian *Súdras,* as hold the distinction. The Pauranic fable of the Brahman born from the head of *Brahmā,* the *Cshétriya* from his shoulders, the *Vaisya* from his belly, and the *Súdra* from his feet, is simply an invention of comparatively modern times; affecting to account for a distinction, the origin of which was unknown.

Something like the distinction has been traced obscurely, and imperfectly, to Egypt. Rome had its Flamens, Knights, Patricians, plebeians, but it does not appear that these last three were other than those of rank, or office.

As to India, we find the Pauranic fable abandoned by some of its quondam supporters; and two other postulata substituted. One is, that a powerful clergy, operating on a superstitious king, and enslaved people, issued a decree fixing from that day forward, different ranks to hereditary offices and trades; the other, that such distinctions had their origin in political conquest. Now, as to the former, such was precisely the case when a King of *Magadha* prohibited the Brahmanical religion, throughout India; and established Bauddhism (which has no caste-distinction) in its place. The other occurred in this Peninsula, when the northern immigrants supplanted, cheated, murdered the former possessors of the soil; and doomed their descendants to be *Paras,* that is aliens, outcastes, slaves, and degraded for ever. But there is no trace of a royal decree establishing caste.

The close and surprising conformity, in things both great and small, of Sanscrit sacerdotal law, with the Levitical law, proves, at the very least, that the peculiarity of *ceremonial uncleanness* is Mosaic in its origin.

VARUNA. The regent of the W. point in the heavens, see *Pálaca;* and also a sort of demi-god presiding over rain and clouds. Sir W. Jones' attempt to identify this *Varuna* with Neptune of the Greeks was a failure. The *Brahmans* discreetly adhere to terra firma, and leave the seas, and oceans, to others. *Varuna* is in common Telugu use for rain; and a derivative word means a shower of rain.

VASISHTA. One of the seven great *rishis* or sages, who escaped the waters of the deluge. Nevertheless, he is made to be contemporary with *Visvāmitra*, the preceptor of *Ráma*, and with *Harischandra*, to whose misfortunes he was unintentionally auxiliary. He is frequently introduced by poets, and other writers. His wife's name was *Arundhati.*

VASUKI. A name given to a serpent which was used as a cord, or rope, around mount *Mandara;* when, by it, the *dévas* and *asuras*, churned the milk sea; in the *Vámanávataram.* The snake vomited poison into the vessel containing the amritam, and *Siva*, drinking it, became ill. See *Siva rátri.*

VASU. A celestial, a leader of a host; and so far corresponding with *archangel.* There are eight *Vasus;* named Dhava, Dhruva, Sōma, Vishnu, Anila, Anala, Prabhúsha, Prabháva. See a note on the word *Vasu* in Rottler's Tamil Dictionary.

VASU DEVA. (*Vāsu.*) The father of *Krishna* by *Dévîki.*

In the analogy which, by the aid of Herodotus, traces *Krishna* to Cyrus, the father corresponds to Cambyses, and the mother to Mandane. See *Krishna.*

VASU DEVA. (*Vásu.*) A patronymic of *Krishna.*

VASUPUJYA. The 12th *Jaina Tirt'hacara.*

VEDA, a sacred book: the *Rig*, or *rüch*, the *Yajur*, and *Sáma* are the oldest: the 4th or *Atharvana* is more modern.

VEDANTA, a mystical system of which *Vyasa* is the head.

VEDANTACHARYA. A *Vaishnava* Brahman, and distinguished polemical, and poetical writer. His era is somewhere about A.D. 1500. He was born at Conjeveram; was a diligent student; and, when of ripe age, became a travelling disputant. He laid claim to a divine commission to reform the customs of southern Brahmans, and to restore the old northern rules and traditions. His opponent was *Manavāla mahā muni.* They differed about the interpre-

tation of texts, and of one Vedaic text in particular; but there must have been other differences; and, especially, as the *Tengalas*, or southerns, had gone farther into the *Sáttātavar* or *sacti*, or female energy system, than the *Vadagalas* or northern orthodoxy, allowed to *Vaishnavas*. From that day, downward, they form two discordant sects. The *Vadagalas* wear the simple *námam*, on the forehead: the *Tengalas* draw the centre line down on the bridge of the nose. There are very many *Tengala* cultivators,* for some distance, around Conjeveram. The *Vadagalas* otherwise predominate.

When *Védantáchárya* had carried his reforms as far as practicable, he retired to a hermitage, near Conjeveram, with his wife, and his disciple *Varadan*. They subsisted on food given to them, always rejecting proffered money: *Védantáchárya* wrote very many theological, and hymnological tracts; some of the latter very puerile, (vide Catalogue Raisonné, &c., Vol. 1.) The *Vedanta bhasyam* or comment on the system of *Vyasa*, and on the *Bhagvat gîta*, is a larger and more important work. He also wrote a popular drama entitled *Sancalpa Suryôdayam* (sun-rise of accuracy) in which virtues, and vices are brought on the stage; with appropriate language, dress, and action; the tendency being to inculcate the *Vaishnava* system. I rather suppose it earlier than its *Saiva* rival the *Prabódha Chandródayam;* but do not certainly know. (See *Appayya dicshata.*)

At the close of life *Védantáchárya*, with his wife's assent (she retiring to her father and brother) assumed the garb of *Sanniyāsi*, or strict ascetic; still ministered to by *Varadan*, his disciple. (See *Varadáchárya.*) He died at Conjeveram, aged seventy; self-sustained in earlier years; receiving food only in his old age; and to the extent of his knowledge and powers, a reformer of abuses—like Luther his contemporary. Shall we praise, or blame? By his hymnological poetry he was an idolater. As a Vedantist he could not have believed, or trusted in idols. The wisdom, and justice of God, can alone determine his true position.

VENCATACHARYA. A *Vaishnava* Brahman, and poetical author; born in an alms-house near Conjeveram, as the son of *Raghun'áth'ha dicshata*, of high eminence, as a spiritual teacher, and author. The son became a professor

* Sir Stamford Raffles met with *Tengalas* in Java.

of sacerdotal, and civil law, in the court of a feudatory of *Vijayanagaram.* He wrote various commentaries; and among them, one on the *Sancalpa Suryódaya* of *Védántachárya.* The existing work by which he is now chiefly known is the *Visva guna darsanam.* It is a dialogue between two *gandharhas* (celestial choristers) who take up very many of the subjects, most familiar to the Hindu mind; the one to praise, the other to blame. It is a play of intellect, to which a court-lawyer might be accustomed. The sole persons who receive only censure, without corresponding praise, are the *Tengalas,* or followers of *Manavala mahā muni* at Conjeveram, and elsewhere. The author must have lived in the 16th century; though nothing more, I believe, is known about him.

VIBUŠHANA. A younger brother of *Rávana;* of mild, and humane disposition, as born in the early morning; whereas the elder brothers were born in the evening, or during the night. When *Lanca* was besieged by *Ráma,* and his army, *Vibûshina* counselled his elder brother *Rávana* to come to terms; but received only insult, for his pains. He then went over to *Ráma. Sugrîva* advised *Ráma* not to receive him, as apprehending simulated friendship, and real treachery. *Ráma* in reply related an anecdote of two pigeons; and determined to make the venture. *Vibûshna* became a faithful ally; and, after the death of *Rávana* succeeded him: in the *Sri-rangha Mahátmyam* a curious tale is told of *Vibûshna* carrying with him, from *Ayoddhya* towards Lanca, an image of *Vishnu,* which he rested on the ground, at *Sri-rangham;* on desiring to depart, the image was found to be immovable; and an ærial voice was heard stating that the God chose to stay there. A shrine was built over it—the origin of the large Temple, on a small island, near to Trichinopoly.

VIBHUTI. The ashes of burnt cow-dung; the making them being attended with ceremonies, and the use of *mantras.* With these ashes the forehead, breast and shoulders, are smeared, in the case of *Sudras* of the *Saiva* class. *Andis,* or *Saiva* ascetics, have their face, and all visible portions of their body smeared over with the ashes. But *Saiva* Brahmans draw three lines, with them, on their forehead, horizontal, or curvilineal: on the central line *Smartas* place a dark circular spot; and three lines (*tri-punra*) are marked on the shoulders, and breasts, of all *Saiva* or *Smarta* Brahmans. The virtue of this use of *vibhúti* is considered to be very great, and even miraculous. Most local *puránas* of

the *Saiva* kind have a section entitled *vibhúti mahatvam*, or *mahima;* narrating wonders done by the use of it. In the introduction to my "Catalogue Raisonné, &c." *Art. Saiva,* I have stated my views of the origin of this practice; which may be consulted; being too long for this place; and moreover not well suited. In the north the word is used for the possession of superhuman power: in the south ascribed to Siddhas, magicians.

VICRAMARCA. The Tamil and Telugu corruption of the following name.

VICRAMADITYA. A titular name applied, by speciality to a distinguished King at *Uchhini,* or Ougein, and to an era which was formed in his reign: sometimes termed the *Samvat* era.

Vicrama. A compound of *crama* order, and *vi*-intensitive: it was applied to various kings, among others to *Puráruvas. Aditya* is the sun with twelve prefixes, according to the sign it is in. An extraordinary person is indicated; and such *Vicramáditya* appears to have been.

He was a younger brother, and his elder *Bartrï* had the right to the throne. The junior was visited every morning by an ascetic, presenting a pomegranate; which, on being opened, contained pearls. The ascetic had a design on his life, and drew him to a fane of *Cáli;* intending, as the young man bowed his head, to cut it off, as a sacrifice: whereby the services of a *Vetála,* or demon, would be at the ascetic's command. The young man penetrated the design, without appearing to do so; and told the ascetic he would bow after his good example. As the ascetic bowed, the prince severed his head at a blow. By the *merit* of this act the *Vetála* was his; but not till after he had answered a variety of artful, and puzzling questions: a failure in any one of which replies would have unbound the demon. The prince supplanted his elder brother.

He had a splendid throne fabulously stated to have been the gift of *Indra;* and to have descended from the atmosphere. It was ascended by steps, each having a statue on either side; and as these statues have been magnified to thirty-two, it follows that there were sixteen steps. The name *Sinhásanam* implies that the seat was in the shape of a lion. *Vicramáditya* ruled, as stated, two thousand years in very great wealth and splendor; and shewing abundant liberality in gifts and largesses; but was at length attacked and defeated by *Sálivāhana,* of obscure origin. He cut off

Vicramáditya's head; and, with such force, that it returned to *Uchch'hini*, a considerable distance from the battle-field. The throne was buried.

As there is an era of *Vicramáditya* somewhat antecedent* to the Christian era, so there must have been a king of that name at Ougein. *Sālivāhana* probably represents a Bactrian league with the *Bauddhas* of the Magadha kingdom. But as it was shewn under the word *Sālivāhana*, that the remoter reference of the name was probably to Shalmaneser an Assyrian King, so it may be inferred that the splendor, wealth, and throne of *Vicrama*, refer back *originally* to *Shelomoh* (or Solomon) of the Hebrews. Solomon's throne had six steps guarded by twelve lions, and two lions were on either side the seat. This is magnified† by the Hindu *alancāram*, and the thirty-two statues are made to be imprisoned nymphs from *Indra's* paradise. I think that the alleged drowning of *Sālivāhana*, by the dissolving of his clay-vehicles in the river *Nerbudda*, may have a confused reference back to the destruction of Sennacherib's army. This latter was posterior to Shalmaneser; but being of the same line, or dynasty, the one might traditionally be confounded with the other. Any one possessed of my 1st volume of Oriental translations will find, *p.* 248 *et seq.* an abstract of the Telugu *Vicramarca charitram*, with some lengthened remarks on *Sālivāhana*; which I should modify were the work to come to a second edition.

VIDHI, fate.

VIDURA. A son of *Vyasa* by a *Sudra* woman: he was subsequently appointed by the widow of *Santanu*, and *Bhishma her* step son, to be minister or adviser to his elder half-brothers *Dhritarashtra* and *Pándu*. By consequence *Vidura* is represented in the *Bhāratam* as performing a subordinate, but sometimes, a very influential part, in the great events which succeeded; ending in the exterminating war between *Duryōddhana* and the five *Pándavas*.

VIDYADHARA. A sort of ærial or celestial being, of inferior grade, of benevolent mind; and chiefly introduced by way of ornament. It answers pretty well to the notion attached to Sylph and Peri: the parallel to gnome is *pey* in

* Circiter 60 years.

† The Persian legends of the *Takt-i-Jemshid* shew that the fame of this throne had reached other lands. As according to the book of Esther the Hebrew race were scattered in the 127 provinces of Media, from India to Ethiopia—it follows that with them the fame of the throne could pass over into India. In I. Kings x. 20, we read "there was not the like made in any kingdom."

Tamil, *pisácha* in Sanscrit. Shakespeare's Ariel conveys the idea of a *vidhyádhara;* only that the latter has no malignant action.

VIGNESVARA. A name of *Ganésa;* frequently used in invocation at the beginning of books, as implying a power to forbid the author's success, unless propitiated. According to rule, every book should begin with an invocation to some deity.

VIGNESVARAM is the name of a well known comment on the laws of *Yagnyavâlcya* and the chief law authority in the Tamil-speaking country. It is divided into the *ácharya, vivahâra* and *prayaschîta-cándams;* but is rarely met with complete.

VILASAM. Any sport or pastime; but as applied to deities it means much the same as *lila*, or in Tamil *villiádel.* The sports of *Krishna* and *Siva* are not of the most creditable kind. Some Latin poets treated their gods no better. Though all secular poets have been indebted to Mythology, they usually soil what they touch.

VIMALA, the 13th *Tirt'hacara* of the *Jainas.*

VINAYACA. A name of *Ganésa;* which last name is little used in Southern India. *Pilliyâr* (meaning "a respectable child,") is the ordinary Tamil name. He is like the *Horus* of the Egyptian mythology. See *Ganésa.*

VIPRANARAYAN. The name of a Brahman at *Sriranggham* temple. See *Tirumanangáluvâr.*

VIRA BHADRA. A *murti,* that is form, or portion of *Siva;* dating from the sacrifice of *Dacsha. Dacsha, Sati* and *Siva* may be referred to; but a succinct statement here may not be superfluous.

Siva had given to his father-in-law *Dacsha* some offence by not rising when the latter entered his presence; and then, or subsequently, some words passed between them. *Dacsha* had occasion to make a sacrifice; but abstained from inviting *Sati,* his daughter, and, the wife of *Siva.* She took the affront to heart; and, going to the assembly, threw herself into the flames of the sacrifice, and perished. *Siva,* on hearing of this, became greatly incensed; and, tearing off a piece of hair from his head, threw it violently on the ground. It sprang up in a terrific form; but *Siva,* viewing it with complacency in his present temper, called it *Vira Bhadra* (a pleasant brave) and directed it to go, and upset *Dacsha's* sacrifice. It did so: caused great slaughter, and confusion;

and withal cut off *Dacsha's* head. *Siva* reflecting on the evil of slaying a Brahman, purposed to restore the defunct; but, in haste, affixed the head of a ram to the trunk; in which form *Dacsha* was resuscitated; and is so represented in drawings, or sculptures.

As in the *Saiva* system every deity has the negative power or *sacti*, so *Bhadra Cáli* is personified, as the *sacti* of *Vira Bhadra*. This personification is practically deplorable. *Durga*, or *Dévi*, is terrible, chiefly from an ancient war with *Asuras;* but *Bhadra Cáli*, for a series of ages, was the patroness of human sacrifices. See *Cáli*.

With the clue obtained to many of the strong personifications of Hindu Mythology, there can be no doubt that the sacrifice of *Dacsha* is an extravagant adumbration of the sacrifice of Abel (Genesis, ch. iv. v. 4 and 8.) The reference was perceived by Sir W. Jones, and other early orientalists; and it may guide our judgment when meeting with extravagant magniloquisms in other simple cases.

When *Saiva puranas* refer to *Siva's* cutting off one of *Brahmà's* four heads for his pride, this is the reference, that is, to the decapitation of *Dacsha*. For that act *Siva* became a wandering, half-insane mendicant. The four heads in this reference are possibly Adam, Cain, Abel, Seth. It would seem that Cain's first wife was Abel's daughter. The mark that was set upon Cain becomes known; but it is singular that the said mark should have entered so largely, as it seems to have done, into the mythology of Egypt, and India.

VIRA SAIVAM. The modified form of the *Saiva* religion, introduced by the elder *Basava* at *Silpa-giri* or *Kalyána-pur*, in the reign of the *Chalukya Bijjála*. It was in some respects new; as it rejected the *sacti* or feminine energy, inseparably connected with the *Saiva* system proper; as it carried monotheism to the absolute degree; and as it invented a new cosmogony; which may be seen in the *Kārana hasage* of the younger *Basava*. The term *Vira* was added from the ferocity of its votaries, and their exterminations; especially of *Jainas* or *Bauddhas*, votaries of the feminine energy. See *Basava*. The votaries are termed *Janganas*, or moving symbols of deity, and *Lingadharis* as wearing a small phallus in a silver case, on the arm, or breast. They have *matams*, or monasteries; the ascetics in which bear the title of *Tambirān* or lord. These have portable symbols; which they take to houses of votaries; and there go through certain ceremonies, which need not be specified.

VIRAT, or *Virâj*, or *Varata-râja*. The two first are mentioned in an *upanishada:* the last is adopted at the *Vaishnava* fane, at little Conjeveram. The subject is recondite; and I have found well informed *Vaishnavas* averse from speaking about it. In some very remote period of antiquity, *Vishnu* consented to offer himself up, as a sacrifice, to *Brahmâ*, and constructively to himself; which sacrifice was accomplished: with what results not stated. In Col. Vans Kennedy's book, chiefly on the *Saiva* system, the reader will find a translation of the *Virât-upanishadam;* which is the best and most authentic account I know of the subject. See Wilson's Sanscrit Dictionary *in voce.* I studiously refrain from quotations from European authors. I refer further to Bryant's Analysis of Ancient Mythology: in the last volume, the reader will find a similar tradition, as to a Phenician King, which Bryant notes as extraordinary.

The Conjeveram legend is, that *Brahmâ* made a great sacrifice at *Hasta giri*, in the neighbourhood; and when the merit was complete, *Vishnu* came forth as an armed warrior, named *Varata râja:* one manuscript, in the Government Library, states that he arose out of the flames, chewing between his teeth the entrails of the sheep that had been offered as victims. This is a variation, and an unintentional burlesque on the ancient, and simple tradition.

I fear I shall please neither friends nor foes when I remark that Vishnu, as second in the Hindu triad or *Trimurti*, corresponds with the *Memra* of Hebrew doctors, and with the Logos of Plato and other writers. The *Beni*-Israel, before their great captivity, and dispersion by Shalmanezer, had the tradition of a promised Messiah (anointed Lord) who being divine, was expected to come, and reign on earth, as a King. They had also clear statements that this King should suffer as well as reign; that he should be led as a lamb to the slaughter, that his *soul* was to make an offering for sin; that he should release (or justify) many by bearing their iniquities. Traditions of this kind among the fugitive Hebrews may have led to the composition of the aforesaid *upanishadam*, and to some paurânic reference; distorted as are most of such references, when translated to *Mahatmyams* or *Sthala puranas*, that is, legends of the glory of particular temples. If names could be set aside, and things only attended to, in some universal language, mankind would see more nearly eye to eye, than they now can do; in our present imperfect state of civilization and refinement.

VIRUPACSHA, (fierce-eye). A name of *Siva;* under which he was worshipped at *Vijayanagaram.* The name

was borne by one of the *rayas* of the first dynasty there. In the north *Virupácsha* is rated as one of the *Bhairavas*.

VISHNU. Usually ranked as second of the three great deities, or as second in the *Trimurti*, by such Hindus as admit a *Trimurti;* which very many do not. See *Trimurti* and *Nárayana*. The term *Vishnu*, as distinguished from *Nárayana*, is not met with, till after the *Matsyávatáram;* when he assumed the form of a fish, and preserved *Satyavrata*, and the seven great *rishis* in the *Manupralayam*, or deluge. In effect, if we look closely at the word, it seems to be compounded of *vi* intensitive, *ish* man, and *Nu*, *Nuh*, or Noah. See article *Vaishnava* in the Introduction to my Catalogue Raisonné. Things are predicated of *Vishnu* which cannot be predicated of *Nárayana;* though the pure *Vaishnavas* hold them to be one and the same. *Nárayana* is considered to dwell in the sun; which is also sometimes termed *Vishnu-loca*, or *Vishnu's* world: though this term does not exactly square with descriptions of *Vaicont'ha*, the paradise of *Vishnu*.

The most noted matter relative to *Vishnu* is his ten *avataramms;* or manifestations. See *Avatāram*. In modern times, and in the Peninsula, little or nothing is written about a *Trimurti;* but a controversy, for the sole supremacy of *Vishnu*, on the one part, and of *Siva*, on the other part, has been maintained with great eagerness by both sides. Such votaries are clearly monotheistic; and in abstracting such polemicals it has often occurred to me, that if mankind could agree on one sole name for God Most High, to be used in all languages, monotheism would be found to prevail more extensively than is now supposed. The above dispute is a logomachy; people are agreed as to one Supreme God, but then some say you shall not call him *Vishnu*, and others say you shall not call him *Siva*. *Para Brahm* is a name common to all Hindus; and derived from the *Upanishadas;* yet these disputants will not drop the subordinates; but insist either that *Vishnu* is *Para Brahm*, or that *Siva* is *Para Brahm*. And so it will be, and must be, for some time to come.

The most recondite and interesting matter relative to *Vishnu* is a statement in the *Virata upanishadam*, that he offered himself, to himself, in sacrifice. See *Virat supra*. Bryant notices a similar tradition of an early Phenician King; and justly deems it a remarkable, and curious statement.

It remains to be noticed that the attaching a *Sacti* to

Vishnu was posterior to the *Curmāvatāram*; in which *Lacshmi* was produced, from the milk-sea. *Bhu-dévi* is added as a secondary consort. In procession, I have seen the representative image of *Vishnu* accompanied by two feminine images, one on each side.

The color of *Vishnu* is dark-blue, his vehicle an eagle.* He has four faces, like *Brahmā*, of which, in sculpture, only three can be seen; as at Elephanta, and *Māmalla puram*. Sciolists hastily termed these figures the Hindu Triad, but in reality, either *Brahmā* or *Vishnu* was intended. *Vishnu* has four arms; which hold the *sanc'hu* and *chacra*, a mace, and a vessel for *amritam*; mere hieroglyphics. On his breast is an impression of a foot: the legendary explanation is, that the sage *Bhrigu*, to try *Vishnu's* temper, kicked him on the breast, which the latter bore meekly; and the *Sātvîcagunam*, or meekness, is therefore ascribed to him.

The Bauddhas adopted the foot, as a religious symbol; whether from the above legend, or because *to worship the foot* is an act of profound homage, I do not certainly know.

VISISHTA-ADVAITAM. The medium physico theological system of *Yempramánar*; or, in Sanscrit, *Rámanújáchárya*; the latest of the twelve *áluvār* or specially-distinguished votaries of *Vishnu*. He accepted, in part, the *védánta* system of *Vyasa*; but opposed the extreme construction put on it, and on the last part of the *Bhagvat-Gita* by *Sancarácharya*. The old school of *Mádhavácháryu* maintained the distinct existence of the *Paramátma* and *Jîvátma*, or the divine spirit, and the human soul. *Sancráchárya* maintained their unity, non-duality. He distorted *Vyasa's* notion—of all beings and things, being an unfolding, or development of the Divine Being; into a denial of the reality of the visible world—the nominalist philosophy—he rejected sacrifices and penance, made *gnánam* (or *gnósis*) the highest attainment; and the highest degree of it in his view, was to be able to say "*Ahan Síva*," I am god. *Rámanúja*, a few centuries later, opposed these extreme views; and held, that the human soul is *almost*, but not quite one with the Deity. His chief argument was that the soul is finite, the Deity infinite; and a finite being cannot become infinite. He also maintained the need of ritual homage, and sacrifices; and was himself an ascetic, surnamed *Yeti-raja*, or king of ascetics. His system is very popular.

* The falco Pond, familiarly termed Brahmany-Kite.

around Madras; and it approaches very near to the Christian system, on the relation of soul to Deity.

VISVA, a class of celestials, ten in number, invoked in funeral ceremonies.

VISVAMITRA. A sage; first the preceptor, and afterwards the friend, and counsellor of *Ráma*. That he was of a very artful character appears from the tale of *Harischandra;* whom he ruined, by craftily taking advantage, first of his liberality, and then of his integrity. He was also named *Kausica;* said to have arisen from his attempting to create a man, with three eyes in his head, from a cocoanut, and other materials.

VISVANAT'HA, (universal-lord.) A name of *Siva;* by which he is worshipped at *Cási*, or Benares. It was borne by the first of the northern dynasty at Madura; his parents having gone to Benares to do penance for a son. The *sacti* at Benares is *Anna purni;* frequently invoked by *sacti* votaries. *Visvésvara*, the same.

VITALA, the second inferior world.

VOPA-DEVA, stated to be the real author of the *Bhágavata puránam;* which is spuriously ascribed to *Suca*, the son of *Vyasa*. It is a modern production.

VRIHASPATI, son of *Angîrasa*. Lord or regent of the planet Jupiter; and *guru*, or teacher to the *dévátah* or celestials; also the planet itself, in common usage; considered to be of benevolent influence.

VRISHABHA YOGI. A minor incarnation of *Vishnu:* possibly the first *Tîrt'hacara* of the *Jainas*.

VRATA, any religious ceremony, fast, or vow.

VYASA. The illegitimate son of the *muni Parásara*, by a woman of low birth. See *Adrica*. He followed his father's ascetic mode of life, and became a rough hairy man, of unsightly appearance. A King of the lunar line having died without issue, *Vyasa* was called in, by his mother, on the old Hebrew principle to raise up offspring to his deceased brother-in-law; who left two wives named *Ambi* and *Ambālica*. The former bore the blind *Dritarashtra;* and the latter the spotted, or leprous *Pándu*. These two became the heads nominally, or really of the *Kurus* and *Pándavas;* between whom the great war of the *Mahabharata* was waged. He was also the father of *Vidura*, by a Sudra woman.

Vyasa is best known, and most highly honored, as the collector of the scattered materials of the three first *Vedas;* which he moulded into form. When he had done this work, he wrote the *Brahma Sútras;* known as the *Vedantam*, or sum, and substance of the *Vedas;* a system of recondite materialism: to the effect, that the entire universe is God; and that there is nothing existing in the universe but as a development of God. It became the source of the larger portion of the polemics of this country. The *Saivas* take liberties with *Vyasa*. They state that once when he held up his hands towards heaven, and swore there was no God but *Vishnu*, then *Siva* fixed his arms in that position, until *Vyasa* was compelled to admit the divinity, and supremacy of *Siva*.

Vyasa is further considered to be a minor incarnation of *Vishnu;* of course by *Vaishnavas*.

Y.

YACSHA. A race of people descended from *Pulast'hya-rïshi* by irregular contact with a *nágacanya;* said, in the *Uttara-rámáyanam*, to have been sent up, from an inferior world, expressly to raise up adversaries to the *Dévas*, or people of God. The race descended, through *Cuvéra* (the *Ditis* of Virgil) to *Rávana*. Hence, possibly, the *Mahawanso* states that the early inhabitants of Ceylon were *Yacshas;* who were shipped off, by *Buddha*, on two beautiful islands; probably meaning the great and little *basses*, before their submersion.

The *Uttara rámáyanum* of *Ottacutten*, at the outset, gives a fanciful account of the origin of the term *yacsha* and *racshasa*. A great multitude of heterogeneous, and hideous beings coming into existence, an attempt was made to classify them. To this end, a particular word was pronounced, which they were required to follow, or imitate: some said *yacsha*, and others said *racsha*. These were formed into distinct classes: the *yacshas* the better of the two; but the *racshasas*, savages, to be destroyed.

The *ucsos* of Egypt and the *yacshas* are probably one people. If so, both were Philistines, or Phenicians. See *Pulast'hya*, and *Rávana*.

In the North the name is given to a sprite, or gnome that prefers to dwell in a banyan tree (fic. Ind.:) such in the South is termed *Bhūta*.

YAJUR or YAJUSH, the 2nd veda, divided into two portions, the white and the black; and written in measured prose.

YAMA. One of the *dic pálacas*, or regents of the eight points. The South point is assigned to *Yama;* and his capital is termed *Yamapuram.* A native of intelligence told me, many years since, that, according to pauranic tradition, there is somewhere in the southern ocean a place termed *jvála muc'hi* "mouth of flame," and that this is the entrance to *Yamapuram.* The statement recurred to my mind when reading, in Ellis' Tour around Hawai, an account of the volcano there, and again the minute description of it, in the account of the exploring American expedition under Captain Wilkes. That indeed is a *jvála muc'hi;* but how legendary statements of such a fact could get to this country in ancient times, I am at a loss to know. Java has a volcano, and that island was known at an early period.

Yama is also one of the principal among the secondary deities; corresponding with Pluto of the Greeks. His world is termed *Yama locam,* and is understood to be either under the surface of the earth, or to be some inferior world. It is not usual to consider *Pátála* and *Naraca* as the domains of *Yama.* At the close of the *Bháratam,* in the *Swerga aróhana parvam,* there are statements generally similar to those in the sixth book of the Æneid; only *Dherma-rája ascends* to *Indra's* world, and therein sees two divisions like Tartarus, and Elysium; but the punishments there were purgatorial. *Yama's* world is of a severer character; and I am not clear, as to the source of this personification. The co-incidence is strong of *Yama* with Pluto of the Greeks. These probably received it from Phenicia, which harmonized with Assyria in religion.

In the 4th book of the *Bhágavatam,* a very minute, and horrifying description is given of punishments in *Naraca,* the lowest world. In the popular story of *Sánanda's* descent* to *Yamapuri,* it is stated that he delivered all its inhabitants. The legend resembles one among the Roman Catholics; but, in general, there is a considerable accord between the Christian and the Brahmanical religions on the subject of future punishments.

YATRA. A festival, pilgrimage.

YAVANA probably Bactria, and a Greek of that land. A foreigner.

* After a virtuous education, *Sananda* visited *Yama puri,* and at the sight of sufferings he exclaimed—*nama Sivayi!* So potent was the spell, that the souls, at once, ascended to paradise.

YAYATI. An early king of the lunar race (or posterity of *Ham.)* The line runs thus—Budha (or Cush)—Purúruvas —Ayush—Nahusha—Yayati. *Yayati* is stated to have married the daughter of a Brahman, by whom he had two sons, named *Yadu*, and *Durvasa*. By an inferior wife, daughter of an *asura* king, he had three sons named *Durucya*, *Anu*, and *Puru*. *Yayati* became prematurely old; and, calling his sons together, he expressed a wish to exchange his age, and kingdom, for the youthful age of any one of them. *Puru* alone consented, and took the larger part of the kingdom. *Yadu* received a domain on the S. E. quarter. *Durvasa* ruled the south.

Purúruvas (or Nimrod) formed the very ancient kingdom of Babel; with three dependencies in the land of Shinar; but I know of no authentic check as to his descendants. Asshur emigrated thence to Nineveh, and formed the kingdom of the *asuras*, or Assyrians. I am not able to refer to the history of Berosus: but therein possibly may be found a solution as to the abdication of *Yayati*, if real. I take the above account of *Yayati* from a manuscript procured at Madura; and printed with a translation in the 1st volume of my Oriental Translations.

YEMPRAMANAR ALUVAR. By some viewed as the eleventh; but most usually considered to be the latest of the special votaries of *Vishnu*. He was born at *Sri Permattùr*, 26 miles from Madras; and is considered to be an incarnation of *Vishnu's* slippers. He was at first attached to the *Vaishnava* temple at Conjeveram; but visited *Sri rangha* near Trichinopoly; and, as stated, Madura; where, however, the *Vaishnava* temple is poor, and eclipsed by the *Saiva* fane. His most distinguished act was at *Yadava giri*, the capital of the *Valarha* kings. The queen of one of them used to visit *Sri Permattùr* or Conjeveram; and she invited the *áluvàr* to come to the *Yadava* capital. A *Jaina* ascetic had given the king offence, by disdainful demeanour, and language; and hence a public disputation was brought about, in which the *Vaishnava* votary had the advantage. The king became a proselyte; and was entitled *Vishnu Verddhana* of *Talcād*. A public monument was set up, in which it was politic-like declared that, on discussion, the tenets of the *Jainas* and *Vaishnavas* were found to differ so little, that it was unimportant to conserve any difference; henceforth they would be one people.

The aforesaid Tamil name is synonymous with *Rámanú-*

jáchárya in Sanscrit: with *Yeti rája* and *Bháshyacára*, or linguist. In the book entitled *Carnátaca rájakal*, it is stated that *Rámanúja* went to Delhi to solicit the restoration of some images that had been plundered, and carried thither; and that through the mediation of the Pādshah's daughter, he succeeded in his object. His writings, however, are not those of an image worshipper. In theological tenets he was the great opponent of *Sancárácharya;* and he established the *Visishta advaita matum;* a medium between the system of *Mádhaváchárya* and *Sancarácharya. Rámanūja* is held in great repute around Madras. Only a few years since an octagon building was erected, as a sort of town-hall in old Poonamallee, and his name is inscribed over the portal. His writings are distinguished by great acumen; but after all, it is surprising that so much controversy should have been held on the questions, whether the Divine soul is distinct from the human soul, or both one soul: or almost, but not quite one soul: the latter being *Rámanúja's* system. He comes nearer to the Christian system than any other metaphysical writer in the Peninsula.

YOGAM. Among other meanings, has two which relate to this work. The first is a system containing the doctrine, duty, and discipline of the strict ascetic; and one, or nearly so, as I conjecture, with the system of the Essenes. The system is very strict. Those conversant with the monastic rules of St. Benedict, or of La Trappe, may form an idea of it. It is a system of moral merit; and, in the higher stages, raises a human being above the ordinary level, to something divine.—The other sense is a division of the lunar orbit for astrological purposes. The calculation is minute, and peculiar: never meddled with but by *Jyotisha* Brahmans. The *Yogas* are portions of beneficial influence: the *Karanas* of bad influence.

YOGA-PHILOSOPHY, is usually ascribed to *Patanjali;* but I think it has a remoter origin. Being northern, I have met with nothing *native* on the subject; other than as regards the *yōgi*, and *yōgam*.

YOGA-PATI. One of the minor *avatáras* of *Vishnu*.

YOGI. A strict ascetic: one following the system of the *Yógam*. *Sanniyasi* and *Yeti* are nearly like terms. Such a one must not touch gold; must not look on gold; must not even hear the sound of gold. Seated motionless in abstract contemplation, eyelids nearly closed, the *Yogi* sees

his own heart in the shape of a pendant lotus (unblown) and perceives within himself a light; which light is God. (Compare II. Peter 1, v. 19.)

YOJANA GANDHI. See *Adrica.* In addition, the following particulars are added. After the birth of *Vyasa,* and acquisition of great beauty, she was also known as *Satyavati,* and was seen by *Santanu,* a king of the lunar line, whose wife *Ganga* had forsaken him, consequent to the birth of a son named *Bhishma. Santanu* married *Satyavati:* and had two sons named *Chitrangada* and *Chitravirya;* both of whom died without offspring. *Bhishma,* being an ascetic, refused the crown; and suggested the custom of a brother marrying the two wives of the deceased kings. She accordingly called in her illegitimate son *Vyasa,* elder half-brother to the two deceased. See *Vyasa.*

YUDHISHTIRA. The first of the Pándavas.

YUGA, an age, four the *sátya, tréta, dwāpara,* and *cali,* make a *maha yuga* or great age.

Z.

[Several words under S ought to begin with Z; but I have not altered the Jonesian orthography.]

ZANTI. The 16th *tirt'hacara* of the *Jainas:* the *Zānti-purānam* contains a legendary account of his life, and actions.

ZANTI. A litany. In the 1st volume of a Catalogue Raisonné, a great number of the names of these *Zántis* may be seen: some for very trivial occasions. In villages, *Zantis* are sometimes mournfully chanted by lamp light, and in procession. The ancient Christian litanies, chanted in public processions, as a custom, must have been derived from some common source.

ORTHOEPICAL INDEX.

The object is not only to direct to the page on which a name is to be found ; but also to aid in the right pronunciation.

The vowels are as in Italian or Portuguese a, e, i, o, u, (ah, eh, e, o, oo) *ai* is i, long : *au* is ow.

Where no mark is used the vowel is short.

The short *a* has an obscure sound like to *u*.

Long vowels have the acute accent ; the grave accent only on a last syllable : the long prosodial mark is occasionally used.

The *ï* or *ü* is for a palatal vowel, which the German ü expresses.

The lingual *d* is soft. Other consonants need no note. Initial long vowels are *here* put in small letters.

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APPENDIX.

THEOLOGY OF HINDUISM,

FROM THE INTRODUCTION TO A CATALOGUE RAISONNÉ OF ORIENTAL MANUSCRIPTS.

EXCEPT perhaps a few of the oldest, and better *upanishadas*, there is no book in the collection, containing theology unmixed with baser material. Still traces of this subject often occur, which I could not fail to perceive; even as a miner may follow a vein of gold, though it pass through common, or base stratifications. As noted, under the heading of *Upanishadas*, the theology of those early books, when genuine, is monotheistic. As shown under *Vaishnava*, the triple personification of *Brahma*, *Vishnu*, and *Siva*, emanates from the dogma of one Being distinct, and Supreme; and it probably derives from an early tradition of a threefold hypostasis in the Deity. As shown under *Saiva*, the *Saivas* acknowledge only *Siva* as the one supreme. The *Smartas* hold *Brahma*, *Vishnu*, and *Siva*, to be co-equal, and consentaneous; but their head acknowledged the *Para Brahm* of the *upanishadas*. Generally, the Hindu theology is monotheistic; and, except among the *Smartas*, monarchical: the sabaistic personification of the *Vedas* being quite subordinate. The divine honors paid to *Subrahmanya*, in the extreme south, must not be forgotten; nor the general homage to *Vinayaca* or *Ganesa*, as the patron of learning; but these are only manifestations of *Siva*; and like the *sactis*, *Sarasvati*, *Lacshmi* and *Parvati*, which are resolvable into their male heads, so all these are resolvable to *Nárayana* or *Para Brahm*.

That vulgar opinion and common practice are grossly mythological, admits not of a doubt. But I have to deal with written books, and isoteric doctrines. These appear to me, as I have stated, monotheistic, and mostly monarchical.

The *existence of a Divine Being* is received: and there are works controversial against speculative atheists, that denied such existence. The *attributes of Deity* are stated rather by negatives, what God is not, than positively what he is. But I noticed here and there a work approaching more to the positive statement. The poetical fancy of affixing to Deity, one thousand and eight names, or one hundred and eight names for devotional repetition, according as the service is to be long or short, obscures this subject with rhetorical bombast; but I believe that the ATTRIBUTES, as recognized by Christian theology, are discoverable; except perhaps love, and certainly except spirituality.

For, in CREATION, the dogma supposed derivable from the Scriptures that God created all things out of nothing by His word, is not held by Hindu writings. Matter is made to be inseparable from Deity, co-existent, co-eternal; and thence all the heart-burnings, and exterminations, connected with the *sacti* system: the *sacti* being personified matter, or NATURE. And *generation*, not absolute creation, is the Hindu mode of expression. This arises from the metaphorical genius of their language: for instance, chemical affinity is, with them, sexual union; and the union of words, by the permutation of letters, has the like epithet. I have read Granville Penn's reference to the Regius Professor Lowth, and the Professor's reply, without being fully satisfied (as possibly the Professor himself was not) that the Hebrew word *bárà* signifies, to form out of absolute nothing. Allowance must be made for the insufficiency of language. And so the Sanscrit which signifies either to *be* or to *be born*, leads on to equivocation. It is sufficient to state that the superior *Hindu* theology recognizes the operation of Deity upon matter; while the inferior maintains spontaneous development; or Matter evolving itself, and fashioning itself into existent forms.

The *existence of angels*, though under obscure metaphorical terms, is recognized by Hindu theology. And, in this particular it is needful to correct a singular misstatement made by some European writers, that the Hindus worship three hundred and thirty millions of gods. In their fancy for numerical classification (as the Greeks had their seven sages, seven wonders, &c.), they enumerate thirty-three crores of celestials, using the plural of *deva*,

a god; but this is no more than is done in the book of Psalms, in the word *Elóhim*, without any one charging the writer with worshipping many gods. I do not think this matter goes higher up than the *puranas*. *Vishnu* has a paradise which is peopled with choristers, and other celestial attendants. *Indra* has a paradise, and to this belongs the said thirty-three crores; modelled much after the manner of the court of a *Hindu* monarch; and including courtezans, as well as courtiers. I am not aware that the *Védas* or the *upanishadas* have treated on this subject. But the *Saiva ágamas*, are very full, and particular. The word *gana*, or company, is used. The number of *ganas*, and of individuals in each company is stated. *Ganésa* is lord of companies, and he is put at the head of all. There is a very singular coincidence between this ouranology, and that held by old school men, such as Thomas Aquinas, and others later; and such as the Jesuit Beschi put into Tamil, for the edification of natives: whence they gained their minute enumeration of the exact number of "thrones, dominions, principalities, powers," &c., it may be hard to say; but that the discrimination, in general, existed among the Hebrew doctors, is clear from the names; and from the known fact that, like *Hindus*, they recognized seven heavens, or upper worlds. The reader will please to recollect that, in this reference, the Sanscrit *devatah*, the Telugu *devandlu*, and the Tamil *deverkal;* is to be understood of angels, in the sense of the Psalmist, "I have said ye are *gods, &c.*"

The *present deteriorated and corrupt state of mankind*, is admitted by Hindu books; but the four ages are hieroglyphical and poetical; as much so as Ovid's golden, silver, brazen, and iron, ages. That man was once pure is theological, by tradition; that he degenerated by regular, and set gradations, is poetical and fanciful. It belongs to the *Puránas* which, though styled old, are comparatively modern productions. The retrograde steps do not seem to me to harmonize (otherwise than as hieroglyphs) with *the grand doctrine of fate or predestination*, as designated by the highest meaning of the word *carmam*. This is connected with the metempsychosis: and the present state of being, in various grades or conditions, is the result of a decree passed upon conduct, in a

preceding birth, or state of existence ; while a future state of being, is the result of a decree to be passed, at the close of the present state. Man, now, is capable of *merit* and *demerit;* and, the higher the decree of merit now, the greater will be the reward ; and *vice versâ*, as to *demerit.*

The *Cali yuga* seems in truth rather to relate to the political degradation, and general misery of a particular people, than to abstract theological dogmas. If we accept it in the sense of man's ruin, then comes in *the doctrine of sacrifice.* This has been handed down traditionally ; but the original reference seems to be lost. The doctrine of expiation waned before the theory of propitiation alone. Sacrifices came to be regarded as of extraordinary merit ; not offered as a culprit, suing for pardon ; but, as a royal benefactor, purchasing gifts, posterity, dominion. Then came a comparison of the modes of merit, whether by sacrifices, by penance, or austerities, and by *gnânam*, that is *gnosis* or knowledge. Sacrifices, or ritual service, designated by *carmam* in a lower sense of the word, is now regarded as the lowest stage ; penance as higher ; and the *Smartas* hold knowledge to be the highest stage ; to wit, a knowledge that the soul of man is one with deity, and that good and evil are alike of divine causation.

Thence proceeded the wide departure from the old Hebrew doctrine of sacrifices, as expiatory and propitiatory. One view of the Christian system places penance and austerities, and the doctrine of merit, just where placed by Hindu writers : another view abrogates human merit, and requires *bhakti*, or fiducial attachment, faith in an atonement : a doctrine not entirely unknown to Hindu books. *Carmam*, *bhakti*, *gnânam*, being three modes of service. At the same time *anything like a Mediator*, and an atonement, in the Christian sense, *is now unknown.*

According to the higher dogma of *carmam*, JUDGMENT is a continuous act ; always proceeding, and determining the states of mankind in the way of punishment or reward. *The destruction and renovation of the world* (as in 2 Peter, 3, 12, 13), is a common dogma. The *Vaishnavas* look for a tenth *avatara ;* which has many points coinciding with the second advent of Christian divines.

The grand doctrine of *mocsham* or cessation of *carmam*, or the law of fate, in predestinating to future births, demands some further consideration. All *Hindu* books profess to look to this prime desideratum as the grand, and final end of human existence. Even the *Sanc'hya* system of atheism still recognizes this, as the great end of human being. *Bàuddism*, which is better, since it obscurely recognizes *'Adi Buddha*, as an *intelligent* FIRST CAUSE holds the like view: but under the term *nibutti*, Sanscrit *nivirtti* (or *release* from transmigrations). The common, and popular Hindu notion recognizes *Sverga*, or the paradise of *Indra*, as a lower and sensual paradise; the heaven of *puranas* and poets. The *Vaishnavas* have *Vaicont'ha*, as the paradise of *Vishnu;* and they use the term *Vaicont'ha gati*, the bliss of that heaven. The *Saivas* use the word *Cailasa*, and speak of *going to*, or *obtaining Cailasa;* but they describe three grades, as *nearness—likeness to*—and *union* with *Siva:* to which Howe, a Puritan divine, has some striking similitude from the old schoolmen. But *mocsham* is properly the attainment of the *satya-lóca*, the highest of the seven heavens, or upper worlds, and the presence of *Brahm*. A common popular notion of *Vaishnavas* identifies *Vishnu*, as *Nárayana*, with the sun of our solar system; and makes that his paradise: to go through, or by way of, the sun is the road to the *satya-locam*, or *mocsham*. The *Saivas* appear to consider the *sa-uchya* or *aikyam*, as a blending with deity, losing all personal identity. The *Vira Saivas* (see that heading) amplify the dogma into six progressive ascents; *aikya st'halam*, being the highest. The question, whether the *Bauddhist nibutti*, and Brahmanical *mocsham*, mean absolute annihilation has been mooted: annihilation it cannot be, since the soul is still considered as existing *in*, or as a part of Deity. The language used implies a loss of personal identity, but perhaps it ought not to be strained, on such a theme. The difference between their views and ours may not possibly be material. To notice the similarity is of more importance here, than precisely to discriminate the difference.

But it is impressive to note, that all other than sensual men appear to hold the body as a prison and punishment; birth, as agony; and continued transmigrations, as evil. The whole

creation groaneth and travaileth together—waiting for—the REDEMPTION—in which word* (here, and in 1 Cor. 1, 30), we may perceive a rabbinical sense, and one coinciding, very nearly, with *mocsham*. *That* is the grand consummation, the supremely desirable attainment. WE (some of us at least) profess the like; and I confess that I have been sometimes indirectly reproved by these heathen books. There is an amazing difference as to the nature and allowance of means; but in the *end*, at all events, we substantially agree.

On the opposite dogma, Hindu books are very full and particular. There are seven *infernas*, or lower worlds; the chief of which is *Pátála*, a world of snakes; and the lowest *Naraca*, a place of darkness and ordure. Details are minute and painful; for instance, in one of the books of the *Bhágavatam*—in this minuteness is to be found an objection. The Christian revelation describes futurities of both kinds under impressive, but more general terms; and in this, as in other points, is better adapted to be a system universal among mankind.

* In the original Greek *ἀπολυτρώσις apolutrósis*; which *in loc*: is translatable by the Sanscrit *nivirtti*, or release, as that is deemed the synonym of *mocsham*; or, in *Prácrit*, *mukti*.

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